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RICHARD STRAUSS' "ELECTRA."

AN ACCOUNT OF THE PREMIERE WHICH OCCURRED AT THE DRESDEN ROYAL OPERA HOUSE ON JANUARY 25.

BY ARTHUR M. ABELL.

It was an impressive moment—that moment of complete silence after the curtain had fallen on the last scene of "Electra," at the Dresden Royal Opera House, on Monday evening. Those few seconds of stupefaction and utter silence spoke more eloquently than any tokens of approval could have done; they proved that the audience did not



ORESTES AND ELECTRA. ORESTES ENTERS THE CASTLE TO KILL CLYTEMNESTRA.

know what to make of the work. Then the "Straussianer" suddenly came to a sense of their obligations and began to applaud, while at the same time a small opposition party began to hiss. The great mass of the audience, or at least three-quarters of all present, remained neutral and showed neither approval nor disapproval. The applauders gradually gained the upper hand, however, and after the curtain had been raised four times, Strauss himself appeared. Then the applause became warmer, and it reached its climax when Von Schuch, the genial conductor, was led onto the stage by Strauss. The hisses were not drowned out, but the applauders obtained the upper hand, and the composer was called before the footlights and cheered a dozen times. So the premiere of "Electra" was a success, as far as the outward signs of success go; but it is very doubtful if this success will be of long duration.

At any rate, this "Electra" premiere was a highly interesting affair, and, by all odds, the greatest musical sensation of the season 1908-1909 in Europe. The interior of the Dresden Royal Opera House presented a very brilliant spectacle before the curtain rose. It was a most interesting international audience, recruited, from all parts of the Continent and England, including 200 distinguished critics and a large number of opera directors from nearly every European country. The royal family was not present, nor were many famous musicians in attendance; the great virtuosi of the day are not interested in Strauss

productions. Yet this was, perhaps, the most brilliant premiere ever given in the Saxon capital, and one of the most interesting in the operatic annals of Germany. The success of the "Electra" first performance was not so great and spontaneous as that of "Salome," and it is not difficult to discover the reasons for this. In the first place, the libretto in content is revolting and repelling and wholly objectionable to the general public; such a bloody tale of revenge and matricide could not appeal to esthetic minds and souls. In "Salome," with all of its objectionable features and its horrible close, there is something poetic, and it has a pleasing Oriental atmosphere; in "Electra" all is terrible and brutal, nor is there aught on the stage for the eye, by way of compensation. The dreary, gray, menacing castle of Agamemnon and the few figures that come and go before it in the uncertain, fluttering torchlight is before us, with no change of scene and no curtain, during the entire performance of one and three-quarters hours. In the second place, in his music, Strauss offers us nothing new in "Electra," as he did in "Salome"; there is manifested a fearful and wonderful skill of instrumentation, a gorgeous orchestral coloring and a barbarous treatment of the vocal parts, but it is all built up on lines very similar to those of "Salome." The composer has simply gone further in every respect. Public curiosity to see and hear this sensational and much heralded music-drama will, for a time, of course, be very great, and the work will be produced on numerous stages, but I cannot believe that its success will be of long duration.

On reading Hofmannthal's tragedy, for the first time, one is horrified that a composer could feel drawn to such a gruesome and fearful subject. This is a brief synopsis of the drama:

Agamemnon, the husband of Clytemnestra, and father of Electra, Chrysothemis and Orestes, has been murdered by Clytemnestra and his rival, Aegisthus. Clytemnestra plans the murder of her son Orestes, too, while he is still a little boy, as it will be his duty, according to the beliefs of ancient times, to revenge his father's death by slaying the murderer, his own mother. Orestes is saved from death, however, by an old pilgrim, and he grows up and is nourished by the one great idea of avenging his father's murder. So it is with Electra; she, too, lives for this one thing. By these two children the murder of their own mother is looked upon as a religious duty. Electra's sister, Chrysothemis, is more human; she cares not for revenge, but longs for a husband and children. In the original drama by Sophocles the motives of the brother and sister do not appear so terrible. Sophocles



SCENE BETWEEN ELECTRA AND CLYTEMNESTRA, THE MOST DRAMATIC MOMENT OF THE OPERA.

idealized the whole situation; his characters lived in a heathenish time and the gods had to be appeased. Hofmannthal's "Electra" is wholly brutal. Electra is treated by her mother like a slave, and is made to eat with the dogs; and yet, when driven to despair by torturing dreams, Clytemnestra, in her extremity, turns even to

this victim of her cruelty for consolation. Clytemnestra contends that there must be rites or sacrifices that will dispel these horrible dreams, and she asks Electra, whose blood must flow in order that this may be consummated. The scene between mother and daughter is terribly realistic; the daughter tells her mother that the blood of a



CLYTEMNESTRA APPEARS BEFORE ELECTRA, ACCOMPANIED BY HER MAIDS IN WAITING.

certain person must flow and then the dreams will cease, meaning, of course, the blood of Clytemnestra herself. The news is brought that Orestes has been killed by his horse. On hearing this Electra determines to revenge her father herself; from her sister, Chrysothemis, she learns that her mother and Aegisthus have planned her own death, so she feels doubly justified in committing matricide. The news of Orestes' death was brought to Clytemnestra as a strategy to throw her off her guard; she now feels secure, and retires for the night. Orestes appears. Electra does not at first recognize him, but when he tells her who he is and shows a ring in proof, she is wild with joy; she unburies the hatchet with which Agamemnon had been killed, thrusts it into Orestes' hand and forces him into the castle. A horrible shriek from Clytemnestra testifies that Agamemnon has been revenged. Aegisthus appears, and is also struck down. Electra's life purpose has been fulfilled; she dances a wild, fearful dance of exultation and falls to the ground dead.

It is all much more horrible than "Salome"; whether Strauss really feels drawn to such unnatural, gruesome subjects, or whether he is speculating on the perverseness of the public, is a question. True, it is a tale of blood in word only, as no murder is committed upon the stage, and Strauss' music subdues rather than heightens the awful effects. At the "Electra" premiere a great many people with whom I spoke found the music "disgusting" only, but I observed that their attention

was riveted to the stage and the singers alone. This, with Strauss, is a capital mistake; in his music, especially in "Electra," the great burden and all the beauties of the score are given to the orchestra. Strauss is a symphonist, and in manipulating the orchestra he is a past master, but he does not know how to treat the human voice, or at least he does not try to treat in a humane manner. This was noticeable in his first opera, "Guntram," of which I heard the premiere in Weimar fifteen years ago; the title role was such a fearful strain on the voice that no tenor save Zeller, of Weimar, who created the part, could be found who would undertake to sing it. The role of Electra is much worse; she has to sing more than the Brünnhilde of "Siegfried" and "Götterdämmerung" combined, and she has to compass the most awful, unsinging intervals. In fact, real singing in the opera is not possible, and is not even desired by the composer; the singers express themselves chiefly by shouting and screaming. Yet the accompaniment of the orchestra in Dresden, although there were 111 musicians, was comparatively discreet. Ernst von Schuch is an orchestra leader of extraordinary ability; he is in opera what Nikisch is in concert, and he set up a lasting monument for himself in bringing out the orchestral beauties of the "Electra" score as he did. There are ear-splitting dissonances, weird cacophony and most extraordinary combinations in the orchestra score of "Electra," and yet, in the second half especially, there is a broad, melodious treatment; there are beautiful exotic harmonies and a wonderful scheme of orchestra coloring. Without the terrible text and without the wild shrieking on the stage, as an orchestra work alone, "Electra" would be, to my mind, much more enjoyable. Strauss, as I said before, is a symphonist and not a dramatist.

The singers acquitted themselves admirably. Annie Krull gave a strong and vivid portrayal of the title role; it would be obviously unfair to judge of her vocal attainments from the singing of such a part as this, which is the negation of bel canto. The Chrysothemis of Margarethe Siems was very well given; this young lady's voice sounded fresher and more agreeable in quality than that of Frau Krull, but, to be sure, her role is much shorter and far less exacting. There are only two principal male parts, those of Orestes and Aegisthus, and they are very short and come in only at the close of the drama. Johannes Sembach sang the part of Aegisthus and Carl Perron that of Orestes; neither part offered any opportunity to display the vocal powers of the singer.

Madame Schumann-Heink, as Clytemnestra, was the only artist of international fame in the cast, and her wonderfully realistic portrayal of the soul-sick queen loomed up as the great vocal and histrionic feature of the performance; but even Schumann-Heink, with her mar-

velous voice, did not try to sing the part—she declaimed it. (And she assured me that she would never sing the work again, declaring it incapacitated her for her other work—for real singing.) The minor roles, such as the five maids, the servants and protector of Orestes, etc., were all in good hands. The five maids were Francisca Bender-Schäfer, Magdalene Seebe, Irma Tervani, Anna Zoder and Minnie Nast.

In "Electra" Strauss has gone as far as he can go in this direction, and it seems that he himself feels that it is time to make a change of tactics. In fact, he is now interested in comic opera, and his next work for the stage will be of this genre. The music of "Electra" is in many parts no longer music. Indeed, many serious minded people consider Richard Strauss insane. If he is mad, there is method in his madness, for the whole musical structure of "Electra" is built up with a master hand. He has calculated his effects with unerring certainty.

The opening scene, where the five maids are gossiping at the well, makes little impression, but with Electra's first big monologue, when she breathes forth her despair in wailing tones and sings to her father's memory, "Agamemnon, Agamemnon, who bist Du?" the music grips the listener like a vise and it never lets go its hold until the curtain falls. The most individual and realistic scene of all is the one between Clytemnestra and Electra, when the mother in her misery beseeches even her hated daughter to tell her what sacrifice will put an end to her horrid dreams, and her daughter tells her that the only sacrifice is that of her own blood, which will soon flow at the hand of Orestes. The fearful tones in the orchestra at this juncture give one the "creeps," and it would not be possible to depict this scene more drastically than does Strauss. Then he turns back again into the domain of real music and his score flows along in broad, melodious lines. Occasionally his ideas are banal. Chrysothemis sings in 3-4 time and her theme with a different accompaniment would make a fairly good, although somewhat trivial, waltz; she adheres to the key for at least one bar at a time, and that is doing a good deal under the circumstances. Tonality is of little importance in this decadent score. The music is frequently reminiscent and the shades of the "Walküre" flit before us, and indeed Strauss' mode of writing throughout the opera, after all, is based on the Wagnerian style. He employs the leit-motiv to the point of distraction; dozens of them appear in the score, though they easily crumble when analyzed. There is no overture; one is plunged at once into the music of the drama itself, which begins with the Agamemnon motive. How terribly and realistically is depicted in the orchestra the murder of Agamemnon and the way in which his body was dragged through the castle! A powerful scene, too, is the one between Electra and Orestes when

the brother makes himself known, and when he enters the castle with catlike stealthiness in order to commit the murder. Here the music creates a mood in the listener similar to that in "Salome" when the headman with his awful sword goes into the cistern to kill Jochanan. Academicians will and must find "Electra" musical anarchy.

Among the many people who attended the premiere from Berlin was Heinrich Grünfeld, the well known wit. This was his criticism of the opera: "If it must be Richard, then Wagner; and if it must be Strauss, then Johann."

The evening following the premiere "Salome" was given with Aino Ackte in the title role, and was in turn followed by "Feuersonot" and the "Symphonia Domestica," after which "Electra" was performed again, making in all five evenings of Strauss during the week. This was altogether too much Strauss for me, so I have left the reports of the other performances to THE MUSICAL COURIER's regular Dresden correspondent.

Surely Richard the Second has reached a limit, and it is refreshing and encouraging to be able to report that he will now turn his attention to the bright and sunny side of his art.

MUSICAL NEW ORLEANS.

NEW ORLEANS, February 3, 1909.

The recital of Mrs. J. N. Ivey was a brilliant musical event. The popular contralto confirmed the good impression she created upon her advent to this city. May Randolph-Trezevant, the pianist, was the accompanist.

Bentley Nicholson has been in demand this season at private musicales. His pure tenor voice was recently heard to advantage in "Ah, Love But a Day" and "Boat Song," the latter by Harriet Ware.

Corinne Mayer, pupil of Harold Bauer, and Mary Moloney, will be heard in concerted music at the Athenæum at an early date.

Ruth Harrison, directress of Le Cercle Harmonique, will be heard in an interesting series of songs at a benefit performance.

The first public concert of the Saturday Afternoon Music Club will be held March 20 at Gibson Hall.

Arthur Hartmann plays here March 27, and Augusta Cottlow February 27, the former under the auspices of the Philharmonic Society.

M. Layolle is in this city arranging his subscriptions for next year's opera troupe, of which he will be the impresario.

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VIENNA, January 15, 1909.

The number of musical performances here this season exceeds all previous records. The celebration of the sixtieth year of the reign of the Emperor Franz Josef has been the occasion for a long series of musical festivities. Each one, even the smallest, of the musical societies, gave at least a performance of Haydn's "Kaiser Quartet," with its beautiful variations on the theme, "Gott Erhalte," while the large choirs and orchestras surpassed themselves in excellent renditions of Anton Bruckner's noble symphony, No. 8, which was dedicated to Franz Josef, and of Liszt's "Coronation Mass." Moreover, the festival character of the performances was maintained, in both an ecclesiastical and a secular manner, by the rendering of Bruckner's "Te Deum" and Liszt's symphonic poem, "Festklänge." The regular number of concerts was increased by two special performances of the "Singverein der Gesellschaft der Musikfreunde," which had its own jubilee to celebrate. Half a century has passed since the founding in Vienna of this famous choral union, which numbers 400 members. To demonstrate its significance in the musical life of Vienna, it seems sufficient merely to call attention to the names of the former conductors of this organization, Johann Herbeck, Josef Hellmesberger, Sr., Anton Rubinstein, Johannes Brahms, Eduard Kremser, Wilhelm Gericke, Hans Richter and Ferdinand Löwe. Under the present leadership of Franz Schalk, conductor of the Court Opera, it celebrated its fiftieth birthday in a most worthy manner by the offering of two great choral works, Bach's B minor mass and Beethoven's "Missa Solemnis."

Our Court Orchestra enjoys with perfect right the distinction of being one of the best organizations of instrumentalists in the world. Its Philharmonic concerts, which in past years were conducted by outside artists of the first rank, as Felix Mottl, Ernst von Schuch, Dr. Richard Strauss and Dr. Karl Muck, are once more under the leadership of one man. In obtaining Felix Weingartner as permanent conductor of the Court Opera the maintenance of the traditional basis of perfection for its performances was assured; for Weingartner, as an orchestra leader, is an indisputable sovereign in the realm of music. In the four concerts thus far given he has offered us no novelties, it is true, giving us rather a series of works by old masters, as Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Liszt, etc., which were rendered in a delightful, oftentimes ideal manner. In the last concert he undertook the experiment of performing two big symphonies by the two Vienna masters, Bruckner and Brahms, in succession. In this contest, Bruckner's symphony in E flat, owing to its deeper contents and to the

plastic greatness of the themes, gained the victory over Brahms' C minor symphony, notwithstanding the fact that the interpretation of the latter was much better.

The orchestra evenings of the Konzertverein, under the direction of Ferdinand Löwe, who has long since proved his mettle, as well as the productions of the Tonkünstler Orchestra, which was founded last year with Oskar Nedbal as conductor, are awakening more and more interest. Indeed, the concerts of the former are always sold out. Both societies show special zeal in producing novelties, and in this respect they form an agreeable contrast to the more conservative programs of the Philharmonic concerts. Yet, aside from the F minor symphony, op. 12, by Richard Strauss, a youthful work written at the age of twenty, the greater part of the novelties can scarcely lay claim to a high value as works of art. Die Gesellschaft der Musikfreunde gave at their first concert Handel's oratorio, "Belsazar," but little impression was made with it.

Chamber music is being extensively given this season; besides the four prominent Vienna Quartets, the Rosé, Ondricek, Pfitzner and Soldat-Roeger, a Quartet of ladies,



GUSTAV MAHLER.

After the portrait by Fritz Erler.

outside organizations, as the Bohemian and Brussels String Quartets, have also come.

Among the famous pianists, Leopold Godowsky, Ernst von Dohnanyi, Frédéric Lamond and Max Pauer have given concerts with exceptional success. Arthur Schnabel, of Berlin, with his mature performance of Brahms' piano concerto in B flat major advanced into the first rank of virtuosi. His touch, clear as crystal, and his exceptional octave technic were especially praiseworthy. Olga Samaroff proved to be a sympathetic artist, who plays the piano with grace and fine taste.

Henri Marteau and Willy Buxtehude, both came and conquered in their usual fashion; the former makes an impression by means of his classic composure and breadth of conception, the latter by his depth of insight and warmth of expression. Sascha Colbertson, a young violinist from the Sevcik School, in Prague, did not quite fulfill, at his debut, what the advance announcements prom-

ised. Among the great ones in the realm of song Lilli Lehmann-Kalisch must be mentioned first; her true art, her bird-like voice again proved to be incomparable and she enthused the public with her lieder interpretations. Tilly Koenen, and Alex. Heinemann, the ballad singer, maintained their reputations, but Anton Stermann has lost ground vocally, so that his artistic delivery alone afforded enjoyment.

Of the seven theaters devoted to music, five have gone over to the operetta. The operatic stage, which, arouses the most interest, is, of course, the Royal Opera. The withdrawal of Gustav Mahler proved to be a severe loss; for fully ten years he worked here and proved a blessing, not only as director of the Opera, but by means of his powerful individuality he rose to be Vienna's leading musician, and he had a refining and purifying influence on our artistic taste. His many innovations have been of lasting benefit. His successor, Felix Weingartner, is having a hard time of it. A novelty which he brought out, the two act opera, entitled "The Sweet Poison," by Gortner, had a big fiasco, and has already disappeared from the repertory. Nor could Méhul's "Joseph and His Brothers," which was resurrected, maintain itself. An important deed, on the other hand, was the production of "Siegfried," with new mise en scène, which was given with the assistance of Roller. Weingartner is no less a master of the baton than is Mahler, but he is a little too much of a musician, and, therefore, better adapted to concert than to operatic work. Our second opera house, the Volks Oper, has proved to be, above all, a good business undertaking, but it is of no great importance to art. During the first four months of the season the repertory was enriched with Wagner's "Flying Dutchman," Rossini's "William Tell," Meyerbeer's "The Huguenots," Suppé's "Boccaccio," and Humperdinck's "Hänsel and Gretel." Operatic works of a lighter caliber are often given, but the artistic leader is looking for big and serious tasks. The third and youngest operatic stage of Vienna was established a few weeks ago in the Raimund Theater, but it is too early to express an opinion of it. At any rate, this stage possesses an exceptionally gifted young conductor in the person of Arnold Winternitz.

In closing, the fact must be mentioned that the conservatory of the Gesellschaft der Musikfreunde has become a State institution. This famous old high school of music has the title, "Kaiserliche und Königliche Akademie der Tonkunst."

ALBERT ERNST.

Chicago Critics Admire Schelling's Work.

Chicago critics seem agreed that Ernest Schelling scored a decided success when he appeared recently with the Theodore Thomas Orchestra, playing his own composition, "A Fantastique Suite."

"Mr. Schelling has the courage of his convictions," declared the Record-Herald. "After this 'Fantastique Suite,' which he gave us yesterday afternoon as an index of his feelings and a proof of his power, musicians of this country may well turn expectant ears toward the future."

"The note of the work is noble and strong. The first three movements do not startle any one with their outrages of convention. As to conventionality, it is different. There is none—not even a stupid string of fireworks dubbed 'cadenzas.' This work is a suite, of some self respect, upon an elevated plane, consistent and vitally fresh."

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At the Théâtre Lyrique de la Gaité, on last Monday evening, the first performance of "Hernani" was successfully given. "Hernani" is a new opera in five acts, after the drama of Victor Hugo—adaptation by Gustave Rivet and the music by Henri Hirschmann. The cast included Yvonne Dubel, as Doña Sol; M. Boulogne, as Hernani; M. Affre, as Don Carlos; M. Paty, as Ruy Gomez; M. Amalou was the conductor.

During the past few days the death of the great actor, Coquelin Ainé, has been the subject of sympathetic references in the Paris papers. With Coquelin there passes away one of the greatest theatrical figures of the age. He will be mourned by all those who have known him, by the authors, whose brilliant interpreter he was; by the public, of whom he was the idol, and by the poor comedian, to whom he was a benefactor. The Liberté styles him the King of French Dramatic Art, saying: "Coquelin's creation of 'Chantecler' (a play in preparation), would have been but another jewel to his crown."

SHEET MUSIC IN PARIS

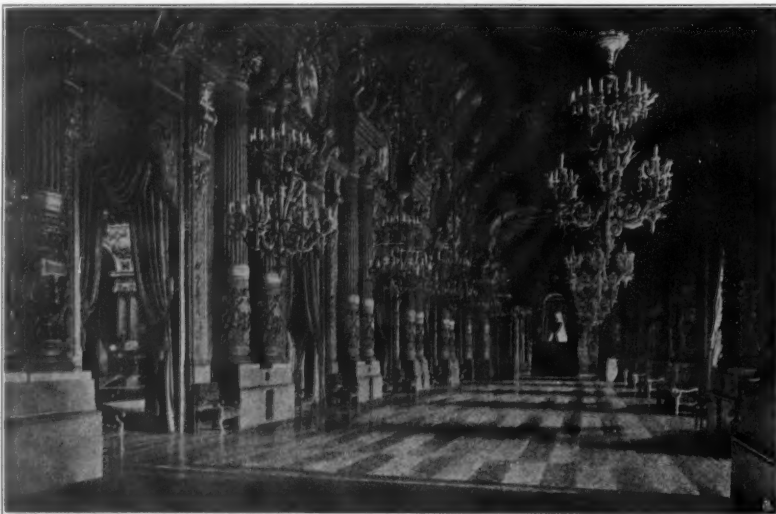
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No comedian can be compared to him, who for nearly fifty years wielded the sceptre of French dramatic art." At Coquelin's funeral there was an enormous crowd, which included all that the world of the theater, literature, art, politics and finance counts among its leading representatives. The funeral services were held in the little village of Pont-aux-Dames, where the Maison de Retraite des Comédiens is situated. Various speeches were delivered and numerous floral tributes offered.

Opera performances for the present week are: Grand Opéra—Monday, "Lohengrin"; Wednesday, "Monna Vanna" and "L'Etoile" (ballet); Friday, "Samson et Dalila" and "Javotte" (ballet); Saturday, "Faust." Opéra Comique—Monday, "Lakmé"; Tuesday, "Sapho"; Wednesday, "Carmen"; Thursday (matinee), "Louise"; soirée, "Sapho"; Friday, "Sanga"; Saturday, "Sapho."

The Sunday orchestral concerts took place as usual yesterday, but the programs were not particularly attractive. At the Châtelet, with the Colonne orchestra, the chief number on the program was Byron's "Manfred," by members of the Comédie Française, with Schumann's music. In the absence of M. Chevillard, M. d'Indy was called in to take his place as conductor of the Lamoureux concert. The program, among other things, contained: "Symphonic



WONDERFUL FOYER OF THE PARIS GRAND OPERA.

Pastorale," of Beethoven; fragments from Monteverdi's "Orfeo"; "Wallenstein Trilogie," by Vincent d'Indy; "Variations Symphoniques," César Franck, performed by Blanche Selva. At the Conservatoire the D major symphony of Beethoven was billed; "Fingal's Cave" overture, Mendelssohn; "Concertstück," for harp, Gabriel Pierné, soloist: Henriette Renié; "Siegfried Idyll," Wagner. Conductor, André Messager.

By cutting short the entr'actes it has been found pos-

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sible to give a ballet with "Monna Vanna" at the Opéra. The first ballet to accompany M. Février's opera will be "L'Etoile," with Mlle. Zambelli as the solo danseuse. This month of February ought to prove very successful for "Monna Vanna," whose composer's name is the same, i. e., Février, being the French for February.

The Théâtre Femina, on Monday evening last, presented a scene the like of which has not been witnessed at this house for many moons—a concert overflowing into the Champs-Élysées; not a seat to be obtained for love or money, and hundreds of disappointed music lovers turned away—police having to intervene to prevent further attempts to force an entrance into a salle already absolutely jammed full. Such was the concert given by Winifred Hunter, a young and brilliant American pianist, whose splendid success was shared by Katharine Fisk, the widely known contralto, and Elsie Sherman, a gifted violinist hailing from California, together with César Geloso, the distinguished composer and pianist. The Paris press speaks in most complimentary terms of this highly successful concert. One paper remarked that the theater resembled

a beautiful bouquet of pretty and elegantly gowned women, with lovely coiffures, and men in evening dress; an extraordinary soirée given by "Three Graces," whose

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success was complete. Another journal observed that the enthusiasm and spontaneity of applause were remarkable, yet during the recital of a piece of music this same audience would listen like one spellbound. The opening number on the program was a sonata of Mozart in B flat for piano and violin, in which Mrs. Hunter and Miss Sherman reaped much applause for their ensemble playing. The exquisite manner in which Mrs. Hunter played the "Papillons" of Schumann, which followed, won her several recalls. In a later six part group of pieces by Richard Strauss, Brahms, Godard, Chopin, Liszt, Rubinstein, this dark eyed and "Sylph"-like pianist had ample opportunity to demonstrate her technical ability; her beautiful touch and tonal sense; her interpretative gifts with fire and temperament; of charm and finesse, of nuances in dynamic effects. Mrs. Hunter shows in her piano playing elements of the dramatic that will develop as she advances in her art and for which her intelligence may be trusted. Madame Fisk, whose first appearance it was in Paris, is already well known to the concert world, both in America and England. Her great charm and dignity of presence won her Parisian audience immediately and she was greeted with a burst of applause. Her first number, "Lungi dal Caro Bene," by Secchi, Madame Fisk sang with much breadth of expression and tenderness. After that came "Die Lorelei," by Bungert; "Der Tod und das Mädchen," by Schubert, of which Madame Fisk's interpretation was classic; and "Meine Liebe ist grün," by Brahms. An English group consisted of songs by Henschel, Loomis, Hammond and Nevin. It is through long and scientific study that this singer has reached the highest pinnacle of her art. Every word that Madame Fisk utters has its artistic value and the variety of color in her tone is remarkable. Miss Sherman was fortunate in her choice of three charming compositions by César Géloso, the brother of her violin teacher, Alberto Géloso, and doubly fortunate in being so skillfully accompanied as she was by the composer, who is an accomplished pianist. These violin soli are full of "display" things—technical difficulties that demand considerable virtuosity for their mastery—and in their rendition Miss Sherman gave evidence of possessing all the necessary qualifications. She has large, full tone, freedom of bow, dexterity of finger, taste and expression. The concert giver and her "concours" received many beautiful flowers. From every point of view this concert was an overwhelming success, and the "Three Graces" have every reason for feeling satisfied—and happy. Appended is the program:

Sonate pour Violon et Piano en si bémol.....Mozart
Elsie Sherman and Winifred Hunter.
Papillons, op. 2.....Schumann
Winifred Hunter.
Lungi dal Caro Bene.....Secchi
Die Lorelei.....Bungert
Der Tod und das Mädchen.....Schubert
Meine Liebe ist grün.....Brahms
Katharine Fisk.
Berceuse.....César Géloso
Sérénade Espagnole.....César Géloso
Habanera.....César Géloso
Elsie Sherman, accompagnée par l'Auteur.
Rêverie.....Richard Strauss
Capriccio.....Brahms
Nocturne, No. 2.....Godard
Chant Polonais, No. 1.....Chopin-Liszt
Dans les Bois.....Liszt
Le Bal.....Rubinstein
Winifred Hunter.
There Was an Ancient King.....Henschel
Chinese Lullaby.....Loomis
Recompense.....Hammond
Oh! That We Two Were Maying (redemandé).....Nevin
Katharine Fisk.
Ave Maria.....Bach-Gounod
Madames Fisk, Sherman and Hunter.
Au Piano: M. G. Cuignache, du Conservatoire.

At a recent concert given by the "Cercle Militaire," Bes-

sie Mark, pupil of Olga de Nevosky, carried off the honors with her brilliant singing of the valse song from "Mireille" and the air from "Manon."

"Monna Vanna" was given again on Saturday at the Opéra, when many distinguished musicians were present, among whom Katharine Fisk was remarked in the President's loge.

This last week's Philharmonique concert was devoted to Beethoven sonatas for piano and cello, played by Alfred Cortot and Pablo Casals.

At the "at home" last Wednesday of Mrs. Henry Eames, movements from the Beethoven E flat and the Rubinstein D minor concertos were played by members of the class of Mr. Eames, who added a group of Brahms' numbers, and with Miss Archibald, played the new and effective "Variations," for two pianos, by Léonide Nicolaiew, a Russian composer, who has something to say, and who knows how to say it.

Mrs. Winifred Hunter, after her brilliant concert in Paris, has left for America, sailing on the Philadelphia Saturday last. She will play a recital tour in the United States.

M. Wekerlin, the learned librarian of the Paris Conservatory of Music, has just retired. M. Julien Tiersot succeeds him in that capacity. M. Expert, the distinguished musicographer, will be his right hand.

It is known that Ernest Reyer, the French composer who has just died, was an eminent musical critic and that he succeeded Berlioz on the Journal des Débats more than thirty years ago. Some months since, Reyer entrusted his young friend, Emile Henriot, with the task of publishing in one volume the most interesting pages of his work, which will remain one of the most important documents of French musical history.

DELMA-HEIDE.

Mrs. Young-Kloman's Remains Cremated.

Louisa Young Kloman, years ago soprano soloist in the choir of the Church of the Ascension, corner of Fifth avenue and Tenth street, died week before last in Lexington, Ky., where she was a teacher at Hamilton College. Mrs. Kloman helped to establish the School for Girls in Rome, Italy. Her daughter, Margaret, is now in a school in Paris. The deceased was the divorced wife of Charles Kloman, whose father, A. W. Kloman, was at one time identified with the steel industries in Pittsburgh. Mrs. Kloman was head voice teacher at Hamilton College, an institution for young women. Her remains were cremated in Cincinnati Friday, February 5.

Mrs. Albro Blodgett Cancels Engagements.

Mrs. Albro Blodgett, the concert singer whose home is in Toledo, Ohio, has been compelled to cancel her concert engagements in the Middle West. Mrs. Blodgett has been ill, and on the advice of her physician will rest three weeks more. The artist is planning to spend her summer in Europe.

A cable dispatch received from Berlin stated that Mme. Schumann-Heink has sung at an informal gathering at the royal castle in that city. There were present the Kaiser and Kaiserin, King Edward and Queen Alexandra of England, Princess Louise Victoria and Prince Joachim. As a souvenir of the occasion the singer received a diamond brooch.

Critical Opinions About Arthur Hartmann.

The transcontinental tour of Arthur Hartmann, the violinist, and his assisting pianist, Alfred Calzin, has been one of the remarkable successes of the season. Opinions culled from all criticisms show that Hartmann stands in the ranks with the greatest violinists of the day. These excerpts follow:

San Francisco Examiner, November 30, 1908:

It is perhaps better to class him with Ysaie than with Kreisler.

San Francisco Evening Globe, November 30, 1908:

The audience went away satisfied that it had heard one of the greatest violinists of the present age. Mr. Calzin was an excellent accompanist and more. As a piano soloist he was himself a master of technic and a player of considerable feeling.

San Francisco Bulletin, November 30, 1908:

Arthur Hartmann is the master of every quality of tone and shade that can be legitimately produced on a violin.

San Francisco Call, December 4, 1908:

It is serene playing. He has impetuosity, exuberance of feeling and technic. He is like Kreisler in this.

San Francisco Chronicle, December 4, 1908:

Hartmann proved his right to be classed among the greatest.

Sacramento (Cal.) Union, December 1, 1908:

Hartmann played exquisitely.

Los Angeles Herald, November 29, 1908:

Possesses a brilliant technic that is well nigh faultless.

Los Angeles Express November 28, 1908:

Saint-Saëns says: "Hartmann plays my concerto most nearly in conformity with my intention."

Eureka (Cal.) News, December 12, 1908:

Alfred Calzin, who accompanies Hartmann, is one of the greatest pianists ever heard in Eureka.

Los Angeles Evening News, November 28, 1908:

The audience held Mr. Calzin in almost as high esteem as Hartmann.

Portland (Ore.) Daily, December 18, 1908:

Mr. Hartmann's playing is work of the past and work in the present, but he is a master workman, and that is the height of art.

Portland (Ore.) Evening Telegram, December 18, 1908:

Mr. Calzin's first piano solo, the G minor Schumann sonata, was well done and should have been heard by every piano student in Portland.

Seattle (Wash.) Post, December 20, 1908:

He is a master virtuoso, an artist, one of the world's greatest.

Seattle (Wash.) Times, December 20, 1908:

An audience of over 1,500 people at the close of the lengthy program arose and stood waiting for more. After the tenth encore everybody went home satisfied.

Tacoma (Wash.) Daily News, December 22, 1908:

In two years Tacoma has heard Hartmann, Powell, Kreisler and Kubelik, and it may justly be said that the choice between them is only a matter of taste.

Tacoma (Wash.) Ledger, December 22, 1908:

A Hartmann concert is the realization of a dream of glorious music from the strings of the greatest of musical instruments, the violin. Mr. Calzin played the difficult accompaniments for Hartmann with sympathy and accuracy.

Portland (Ore.) Morning Oregonian, December 18, 1908:

Musin, Ysaie, Kreisler, Powell have played here. Hartmann certainly belongs to their class.

Spokane (Wash.) Review, January 6, 1909:

Is an artist of unusual excellence, his intonation, tone coloring and phrasing are fairly inimitable.

Nashville (Tenn.) Banner, January 19, 1909:

It is no exaggeration to say that Mr. Hartmann is one of the most talented and finished violinists ever heard here.

Chattanooga (Tenn.) News, January 20, 1909:

It was a very musical audience that attended the Hartmann-Calzin concert, and was spellbound under the wonderful technic and delicate expression that characterized the art of both players.

Alessandro Bonci has been made by the Emperor of Austria a Knight of the Order of Francis Joseph. This order is rarely bestowed upon any but Austrians. The Emperor's chamberlain has informed Bonci that the order was given to him on account of his artistic merits and of his many acts of benevolence.



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DRESDEN BUREAU OF THE MUSICAL COURIER,
GEORGE BAKERST. 2, January 28, 1909.

The great day has come and gone; the long expected, the long awaited "Electra" of Richard Strauss has seen its first performance in our Royal Opera. For several days the hotels have been full, and the well-known physiognomy of musicians and journalists was to be remarked more frequently than is wont upon the principal streets of Dresden. Among the first to come was the Berlin representative of THE MUSICAL COURIER, with his charming



ORESTES MAKES HIMSELF KNOWN TO ELECTRA.

wife. Both spent much time in company with Schumann-Heink and her husband. Ere this Mr. Abell's critical review of the première has doubtless reached New York. However, I would like to record a few personal impressions of my own regarding "Electra."

Taking the drama, as a whole, on a modern stage, it must necessarily suffer from a lack of atmosphere. He

who has seen this, in Athens, on a Greek stage, in the Greek tongue, presented with severe, classic and lofty nobility of style, will find that Hoffmannsthal's women rant too much, and have not enough of that dumb passivity of sorrow, too great for words and raving. As for the music, it cannot be denied that it is a most marvellous achievement. Strauss fairly outdoes himself. In this work, everything which characterizes his other works abounds in much greater degree. There is the same wonderful mastery of form; the same independence of, and, at the same time, allegiance to, musical laws; the same unification of key; the same ever-changing variety of rhythm; the same extraordinary plasticity in the treatment of the leit motif, the same employment of it for realistic pictures and scenes; and then, the endless weaving and interweaving of theme and motive, the same subtleties, the same almost superhuman mastery. But one thing seemed wanting in "Electra," in large parts, which I have never before noticed as failing in the works of Strauss—namely, that of his miraculous ease and ever-flowing spontaneity. That is to say, there is a greater appearance of effort, a seeming striving after the unattainable; not, as one might suggest, like the mouse traveling to bring forth the mountain, for nothing ever seems to come hard to Strauss. And yet, is it not after all, so far as actually reaching any grand results is concerned, like a "great cry and little wool," as regards real musical expression and inspiration? Several notable musical exceptions must be made to this general statement; for instance, that of the meeting of Electra and Orestes, after his presence is disclosed to her, when the overpowering joy of knowing him to be alive again is mingled with the emotions of holy triumph, in the anticipation of righteous vengeance and retribution. Then again, in the grandeur of the sacred dance of Electra at the close, where it should not be supposed that this represents a horrible and unnatural gloating over the bloody end of her mother, but rather that of a divine joy and exultation in the victory of the gods in the triumph of right and justice. Once again, in the character of Chrysothemis, we meet that sensuous beauty of tonal effect for which Strauss has become so eminent. Otherwise I find that Strauss has perverted the use of the leit motif, to picture morbid scenes of blood and murder and horrible, revolting situations. I must voice the general regret expressed here, that Strauss does not use his superhuman genius for more legitimate purposes. Why not, at least once, apply it to something less horribly realistic, and more elevating and uplifting? Or even to healthier, more wholesome and simpler joys, as he has done in his "Symphonia Domestica?"

Krull accomplished the miraculous, in singing such a next-to-impossible part, for nearly two hours, with hardly any appreciable pause. Schumann-Heink made a powerful and impressive Clytemnestra. Chrysothemis (Fräulein Siems) startled the audience by the unusual beauty, great volume and resonance of her tone. Perron made a most dignified and convincing Orestes; Sembach, a remarkable Aegisthus. Von Schuch and all the principals, with Strauss, were recalled from ten to twenty times. In closing, it should be emphasized that no other orchestra and no other director could have better accomplished what our valiant orchestra and leader did. Doubtless every stranger carried away with him an overmastering impression of their power and capacity, unsurpassed, it is safe to say, at any stage in Europe.

The performance of "Salome," following upon the latest creation of Strauss, could not help but have especial interest, not only because it afforded a more immediate comparison with "Electra," but also because for the first time

in Dresden we heard it directed by the composer. Also further interest was excited owing to a new cast, in many particulars. In the place of Burrian, Sembach took the part of Herod; Frau Ackté again took the role of Salome, Fräulein Eibenschütz that of Herodias, in place of Fräulein von Chavanne. Herr Perron had, as usual, the part of Jochanan; Soot the part of Narraboth and Frau Schäfer that of the page. As to the conducting of Strauss, many different opinions prevailed. Some of our best critics thought that the orchestral parts gained by the somewhat slower and broader tempos which he took, thus draw-



SCENE BETWEEN CLYTEMNESTRA AND ELECTRA.

ing in clearer outline much of the thematic matter and giving, as well, a much more vivid color and character to the tonal pictures as a whole. Others thought that Strauss did not give attention enough to detail in the different instrumental parts, so that the players sometimes felt a certain confusion as to his intentions, accustomed as they are to the keen and hawklike eye of Schuch, who does not allow even the most unimportant instrument to escape his sharp vigilance. As a whole, one could not but miss that wonderful and animating magnetism, that "gewisses fluidum," which emanates from Von Schuch, or rather is an apparently circumambient quality that infects and pervades the very atmosphere around him and inspires the whole orchestra to its highest efforts. Ackté is, for me, the only Salome; in my opinion, whoever has not seen her in this part has not seen the real Salome. Sensuous, insinuating, alluring and subtle, sinuous, like a serpent, demoniac and half crazed with a wicked and hopeless passion, she portrays with unsurpassed power the picture of that seductive princess, and with her a picture

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of her court and times, that excels in a vivid, though revolting realism, anything seen on the stage of today. Sembach, though in splendid voice and admirable acting trim, could not replace Burrian, as regards the latter's exceptionally convincing power, in giving us the true Herod, on his worst as well as his best side. Sembach helps us to imagine Herod; Burrian brings him actually before us. Up to the present no one has equalled, and it would seem as though no one ever would quite equal Burrian's genial portrayal of this half-mad and hysterical king. As to Jochanan, previous notices announced that Plaszke would take this role, but Perron's name was on the program; yet many received the impression that it was Plaszke, and not Perron, who took the part on this occasion. "Salome," taken on its musical side, is likely to outlive "Electra" and all of Strauss' dramatic works up to the present. The music flows more spontaneously, there is less of strained effort visible, while its great sensuous beauty of tonal effects will certainly appeal more to the general public; the work presents a certain "genial" quality that is in marked contrast to the abstruse and somewhat "erdacht" and "nachgegrübelt" features of "Electra" in large parts.

"Feuersnoth" shows a somewhat fragmentary character, which may be owing partly to this feature of the text of Wolzogen's libretto, but it presents a certain mysticism, and much of Eulenspiegel-like wit, with, by far, much of the older style of opera to which we (we of the time of Wagner) have been accustomed. Thus, there are certain marked dance forms; there are more lyric beauties, and there is at least the semblance of aria. Still Strauss, even here, begins to use the leit motif more to paint realistic pictures than to portray inward subjectivity. Schuch directed with great aplomb and was vociferously called out with the composer, at the close, a number of times. Fräulein von der Osten took the role of Diemuth, Scheidemantel that of Kunrad; Elisabeth, Wigelis and Margaret were charmingly done by Frau Bender-Schäfer, Fräulein von Chavanne and Frau Nast. Hans Rüdiger made an excellent and ludicrous Burgvogt; indeed, all the parts were taken by the best forces of the operatic corps. "Feuersnoth" is full of what the French call "esprit," and this performance was particularly delightful.

The "Symphonia Domestica" followed, under the direction of Richard Strauss. It was what the Germans describe as a "glanz Leistung," and it should be emphasized that in this work Strauss is shown at his best and from his most wholesome side. Why does he not devote more of his attention to the exposition of such simple and holy joys? These leave the hearer with a feeling of tranquil delight, or of innocent joy, or of healthful mirth; moments also when the earnestness of the inward life spurs to higher aspirations. Surely a great composer must write for posterity, more than for the present day. Only the future can decide whether the bizarre, a revolting realism and such a labyrinth of overdone complexity is going to hold for coming generations or not. A great reaction must surely follow. Today, as more than one celebrated critic

has pointed out, one leaves the opera house with irritated nerves and a certain feeling of exhaustion, too frequent characteristics of our neurotic age.

Will "Electra" hold as "Salome" has done? First impressions of the majority here are that it cannot. First, because it is too far above the comprehension of the general public, which wishes to be amused, and hence does not wish to be compelled to study a work too long before finding enjoyment in it. Then the subject, in itself, will not hold public interest sufficiently; particularly, it cannot hold that heart and soul interest upon which the work should make its chief demands. One is, in spite of oneself, "ge-langweilt" or bored. It is astonishing how quickly interest falls off and how soon it is exhausted. Then the demands upon the orchestra are too great for a frequent repetition; also, no voice (not even Krull's) can long stand the strain of singing such a tyrannous and taxing part. On the other hand, the marvelous achievements in the orchestra cannot but arouse the astonishment of all musicians, even though they may not approve of such complexity, where motive after motive follow in such rapid succession that it seems like a "getümmel" or whirling vortex of theme and countertheme. A first hearing, especially, is only too apt to breed dire confusion in the mind and ear of the listener. How will "Electra" succeed in the world at large? It can only be correctly given where an orchestra exists equal to the task. There can scarcely be more than three or four such orchestras in Europe—Vienna, Munich, Berlin, Paris, perhaps. Can Strauss overtrump "Electra"? This is generally thought to be impossible.

E. POTTER-FRISSELL.

Another Triumph for Madame Micucci Valeri's Pupil.

Last year THE MUSICAL COURIER chronicled the success of the young American soprano, Reine Vicarino, a pupil of Delia Micucci Valeri, of 345 West Fifty-eighth street, at the Royal Opera, on the island of Malta. Recently, Miss Vicarino has scored another triumph in Verdi's "Traviata," at the Teatro Comunale at Guastalla, Italy. Two press notices from that town refer as follows to the success of the young singer:

The indisposition of Elisa Tromben gave the management an opportunity to introduce another artist of great ability, although little known in the operatic world which she has entered recently. She sang and acted the part of Violetta so beautifully that it becomes an easy matter for us to prophesy that Reine Vicarino will soon reach the highest rank in her art. She possesses a brilliant and well-trained voice and remarkable intelligence.—La Piazza.

Miss Vicarino, a young American girl, was called upon to replace Miss Tromben, who was indisposed. This young artist possesses a voice, admirable for its freshness, agility and range. She received an ovation, requests for encores and many curtain calls at the end of each act. Miss Vicarino has just started a career which promises a brilliant future, especially after she has had more experience as an actress.—La Settimana.

Nordica has returned from a 20,000 mile concert tour through Canada, Mexico and the United States. She negotiated almost the entire trip in an automobile.

Robert Hausmann, the well-known Berlin cellist, died in Vienna, where he was planning to give a concert. Hausmann had long been a member of the Joachim Quartet. He was fifty-six years old.

Cecil Fanning Sings for East Side Music Students.

A dozen men and women from the elite circles of New York society went over to the music settlement on the East Side Tuesday night of last week to hear Cecil Fanning, while the young baritone gave a recital for the youthful music students of that section. The settlement located in two of the old-fashioned private houses in Third street, near Second avenue, has a complete faculty, teaching all branches of music at a nominal fee per lesson. Deficits are made up by musicales at the houses of the Four Hundred, many of whom are personally interested in the artistic progress of the pupils, all of them young Russian Hebrews of both sexes. Francis Rogers, Harold Bauer and Kelley Cole are among the artists who have sung and played for the students in the hall of the settlement, and Paderewski and Sembrich have given recitals for the benefit of the work.

Mr. Fanning, accompanied by his assisting pianist, H. B. Turpin, was received in a most demonstrative fashion by the young musical enthusiasts. The baritone sang with all the charm, the beauty of tone and convincing sincerity familiar to his admirers. His voice rang out clear and resonant, and the singer's rare intelligence and innate sense of humor was another factor in winning and holding the attention of his audience. Mr. Turpin played beautifully for the singer. The program follows:

Angellin vago e canoro.....Gasparini (1665)
Der Wanderer.....Schubert
Wohin?.....Schubert
Henry the Fowler.....Loewe
Boat Song.....Harriet Ware
The Laird o' Cockpen.....Old Scotch
Rose in the Bud.....Foster
The Keys of Heaven (Dance Song).....Old English
The Mad Dog (Vicar of Wakefield).....Lisa Lehmann
Prologue (I Pagliacci).....Leoncavallo

Like Oliver Twist, the youngsters clamored for "more" after Fanning sang the prologue from "Pagliacci," and Mr. Turpin, addressing the band of music hungry boys and girls, asked them which one of the songs they would like repeated. The cries of the boys, which drowned out the girls, shouted: "The Keys of Heaven," the humor of which was evidently not lost on the young hopefuls. It also indicates that matrimony is the most popular institution on the East Side.

Thursday Mr. Fanning and Mr. Turpin went to Boston to fill three engagements. They returned to New York Monday of this week, and while here will sing at five concerts and musicales. Week before last Mr. Fanning was heard at concerts in Washington, D. C., and New Jersey.

Richter is not to direct at the Paris Grand Opera this spring.

Sarasate's last composition, "La Reve," was played by Marianne Eissler at a concert in Cannes. The work is dedicated to her.

Burgstaller, one of the German tenors of the Metropolitan Opera, will probably not be heard again at the Metropolitan this season. Since his arrival here last fall he has been heard but few times and did not appear as "Parsifal" last Friday afternoon. His place was taken by Burrian. Burgstaller will sail shortly for Europe and will probably not return here next season.

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HERR WILLY OLSEN, Conductor



LEIPSIK, January 28, 1909.

Mr. Simpson will be in America from April 15 to July 1. He would talk to a few Western schools or clubs on musical geography and politics. Correspondence may be addressed 27 Nürnberger str., Leipzig, until March 15.

The fifteenth Gewandhaus Concert included the Wagner "Kaisermarsch"; the first symphony, op. 8, by Akos von Buttykay of Budapest; the Wagner "Siegfried Idyll"; the final scene from the "Götterdämmerung," sung by Fräulein Betty Schubert, of the Leipzig City Opera. The symphony by Buttykay has been given in numerous European cities. Besides the Gewandhaus rendition, Professor Nikisch has given it in Berlin. The work remains faithfully in class with its contemporaries since the "grave" introduction to its main movement has the up-beat phrase which has been so prevalent as a type since the coming of the Strauss symphonic poems, though it is often found in the works of Tchaikowsky. After the brief introduction, the allegro shows cheerful material, apparently of very good weight and close construction. The scherzo is of a graceful six-eighths rhythm, with a slow-moving, quasi-Oriental material as middle section. The third movement, andante maestoso, is songlike throughout. It goes readily into the ear and is rather warming on a first hearing. It may have permanent value. The finale consists of a theme and variations, with fugue. The treatment and development embrace attractive conceptions for the instruments, and the whole effect of the symphony is an agreeable one for the single hearing at least. It may have final classification with the symphonic popular. Fräulein Schubert sang the "Götterdämmerung" scene in superb style, if not in unblamable vocalism. She had been called at the last minute as a substitute, and she deserved utmost consideration for her generous services in emergency.

The complete Gewandhaus program of January 31, 1782, including three symphonies, showed a symphony by Van-

hall; aria by Sacchini (Mme. Obermann); violin concerto, played by Herr Ruhe; vocal terzet from Guglielmi's opera, "Ezio"; violoncello solo, played by Herr Ludwig; symphony by Stamitz; aria from Hasse's opera, "Romolo" (Tec. Podleska); chorus from Gluck's "Orpheus"; symphony by Schuster.

Violinist Alexander Schmuller, formerly of Moscow and St. Petersburg, now temporarily resident in Berlin, had the assistance of Max Reger in a concert of Bach and Reger works. These were the third (E major) of the Bach sonatas for piano and violin; the Bach chaconne and the Reger second sonata (A major), op. 42, for violin alone; also the Reger F sharp minor sonata, op. 84, for violin and piano. The Bach sonata and the Reger solo sonata probably yielded the more enjoyment. They are beautiful music, broadly and beautifully played. The chaconne reading had elements of great worth to any who were looking for legitimate and musicianlike solutions for some of the real problems which numberless traditions and editings allow. Schmuller has received liberal recognition by the press and has left about town the impression of a musician of a high order. In Russia he is well established. He had the honor to play the Glazounow concerto in St. Petersburg and Moscow with the composer, the Moscow rendition being the first for that city. Under the baton of his friend and countryman, Leonid Kreutzer, he will play the Glazounow concerto in Leipzig February 20.

The class in musical arithmetic will please observe that in an autumn rendition of the Reger sonata, op. 84, wherein the composer assisted, the violin used was purchased for \$36. When the composer next assisted here in a rendition of the sonata, the violin used was rated at \$4,800. Both instruments did their work splendidly. Yes, children, there are great differences in the prices of lumber and paint.

Leonid Kreutzer's piano recital in the Kaufhaus brought out the Stradal transcription of a Handel G minor organ concerto, Godowsky's arrangements of the Rameau "Elegie" and "Tambourin," the Brahms E flat intermezzo, op. 117, and G minor rhapsodie, two Rachmaninoff preludes; the third Scriabine sonata in F sharp minor, and the Chopin sonata in B flat minor. The Handel G minor concerto is thought to be the most imposing of all those set by Stradal. It has immense breadth and it gives unlimited opportunity to play. Kreutzer's playing was superb throughout the evening. He is to be looked upon as one of the strong factors for future seasons. The Scriabine sonata naturally finds varying degree of appreciation. Credit is due the work in advance when so good a musician as Kreutzer has the interest to learn and bring it into the concert room. There seem to be some poetic content, much well-sounding material in the middle and lower octaves of the piano, and, above all, an uninterrupted contrapuntal motion which gives a semblance of sincerity and

unity of purpose for the whole work. In an orchestral concert which Kreutzer will conduct in Leipzig on February 20, Scriabine's second symphony will be presented for the first time here. There is a belief among certain parties of the Slavonic musicians that Scriabine has finally struck his gait, and that strong works are to be expected of him in future. There are even those in Warsaw who think that Paderewski has finally found himself as a composer.

Max Reger and Paul Aron gave a recital of compositions for two pianos, to include a Mozart D major sonata, the Variations, op. 1 (with fugue), by Karl Hasse; Hans Huber's sonata giocosa, op. 126, and Reger's own introduction, passacaglia and fugue, op. 96. Reger sat at the farther piano, except for the playing of his own work. Hasse variations are of genuinely polyphonic writing, yet with a good deal of melodic quality. The earlier parts could have been by Brahms or any good workman. The later variations came nearer reaching their own physiognomy. The Huber sonata has more character than many of his earlier works. The first movement occasionally proceeds in the motion of Liszt's "St. Francis" legend, but none need care since there is so much entertaining music in the other movements. The sonata will furnish pleasure to good pianists who play at two instruments, and under high-class playing an audience can also enjoy it. The Reger passacaglia and fugue still suffices to keep the breathless attention of an audience, whether the composition is music or not. The evidence seems in favor of the claim that it is music, and in the remarkably clear reading given it on this occasion everyone must enjoy it. A few hearings of the larger variation works by Reger finally uncover a sameness in plan, which is likely to bring a great climax up from the finest pianissimo in rather regular recurrence; nevertheless the works essay solid dignified music in every section.

Arthur Reinhold, who, with Josef Pembaur, Jr., Anny Eisele and Anatol von Roessel, is one of the better known Leipzig heirs to the late Alfred Reisenauer's influence and traditions, has just given his third piano recital of this season. He presented the Grieg E minor sonata, op. 7, the Schumann "Kreisleriana," a Schubert E flat impromptu, the Schubert-Liszt "Soiree de Vienne," Liszt's E major "Consolation" and the "Dante" sonata. In many former recitals this artist has shown facility and considerable talent, but a disposition to throw his phrases together. The present recital represents a distinct advance over any of his former appearances. A beautiful tone and legitimate fantasy are enjoyable elements in his present playing.

EUGENE E. SIMPSON.

Steinbach led one of the Moscow Philharmonic concerts this season. Glazounow conducted his fifth symphony there. Nikisch had an ovation at the two concerts led by him in the ancient Russian city.

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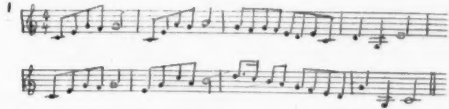
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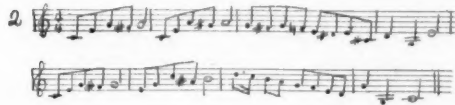
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WHEN IS A KEY NOT A KEY?

In example 1, the melody proceeds strictly according to the key of C major, without deviation to the right or left, no "side-stepping" being allowed. (While "side-stepping" may be condemned as slang yet it expresses and conveys the meaning more clearly than any other English term discoverable.)



In example 2 the main essential melodically and harmonically of example 1 are kept intact, but it is much more graceful and pleasing. Some strict deviations from the path of strict diatonic rectitude are indulged in, and the result is a decided improvement on its puritanical



predecessor. The tones in 2, foreign to the key of C major (F, G, D, C and A sharps) are "borrowed" tones from the nearly-related keys; the F sharp is borrowed from the dominant key (G); the G sharp is borrowed from the relative minor key (a); the D sharp is borrowed from the mediant minor key (e), the relative minor to the dominant; the C sharp is borrowed from the super-tonic minor key (d), the relative minor of the subdominant; and the A sharp, or its enharmonic equivalent, B flat, is borrowed from the subdominant key (F).

(Persons who cannot rid themselves of the notion that A sharp and B flat are different tones, and therefore can-



not accept the last borrowed tone, may rest easy, for A sharp itself may be considered as a borrowed tone from the dominant major key of the relative minor to the original dominant key, thus, C-G-e-B. It is the custom for "theorists" of various kinds to insist that there is a distinct difference between enharmonic tones, citing as proof violinists and other string players who claim to make a difference in these tones

when playing their instruments. If these players do make a difference in these tones, then they play much out of tune when playing with piano, with orchestra, or with any instruments tuned in accord with the tempered scale. On the other hand, if such players do play in tune with piano, with orchestra, or any instruments tuned in accord with the tempered scale, then it is impossible to make the enharmonic differences. There is no middle ground of compromise.)

Most emphatically the "borrowed" tones in example 2 are not "raised 4, raised 5, raised 2, raised 1 and raised



6" in the key of C major, for if they are, then the key of C major is a chromatic key, as all the chromatic tones, beginning with C, are in example 2. If C major is a chromatic key, then all other major and minor keys are also chromatic; therefore there could be no keys except one chromatic key, in which one may start and finish where one pleases. This is nonsense. Nevertheless, the tone C is the acceptable, final point of repose for example 2,



while the key of C major is the "key-center" for it. All the keys from which the "borrowed" tones are taken are closely related to the "key-center," but the deviations are so brief, the "side-stepping" so transitory, that the main harmonic path of the phrase is not interfered with; these "borrowed" tones are mere harmonic or melodic embellishments, mere passing tones, or tones of but passing importance.

This principle of "borrowing" tones may be extended to chords thus example 3 is strictly within the limits of C major, while example 4 side-steps into related keys, but not sufficiently so as to entirely displace the key of C major as the "key-center," or the tone C as the point

of repose. The augmented chord on G in the first and seventh measures of example 4 is "borrowed" from the mediant minor key (e), and is substituted for the major chord on 5. The augmented chord on C in the second and third measures is "borrowed" from the relative minor



key, and is substituted for the major chord on 1. The major chord on D in the fourth measure is "borrowed" from the dominant key and is substituted for the minor chord on 2. The major chord on E in the fifth measure is "borrowed" from the relative minor key and is substituted for the minor chord on 3.

These "borrowed" or "substituted" chords clearly suggest other keys as the markings under show but the modulations are so brief and transitory in character that the "key-center" is not sufficiently displaced for the ear to lose C as the point of repose. Nevertheless, these "bor-



rowed" chords do not belong to the key of C major, and it is entirely false to name them as "altered major or altered minor chords in the key of C, for they are not such, any more than a foot lengthened by an inch, or shortened by a foot is an "altered foot."

There is no difference whatever between these transitory modulations and permanent modulation, except that in a transitory modulation the new point of repose is merely suggested but not fixed, while in a permanent modulation the new point of repose is not only suggested but is definitely fixed. To the accepted principles of passing tones and passing chords should be added the principle of passing keys, suggestion of new keys different from the chosen "key-center," but without permanent destruction of the "key-center" or permanent fixing of the new.

In example 5 the path of strict diatonic rectitude is kept with the usual result of stiffness, while in example 6 the

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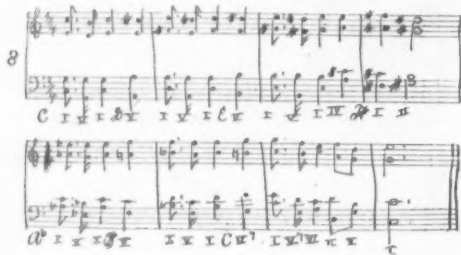
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"borrowed" chords or the "passing keys" make the phrase much more musical and pliant. The "passing keys" are indicated by the figuring under the example.

In example 7 the first and third chords in each measure, excepting the seventh, belong to the key of C major, and the "passing keys" are indicated under the example. In example 8 some of the "passing keys" are so far removed



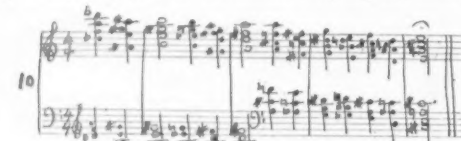
from the original "key-center" as to completely destroy it, and the tone C is accepted by the ear as the final point of repose, simply because all the element of the "key-center" C major are heard in the seven last chords.

Certainly the chords in example 8 cannot be considered or disposed of as "altered chords in the key of C major," nor can the chords causing the brief transitions, the "passing keys" in examples 7, 6 and 4, be so explained, for the principle involved in each case is identical, and the result would be complete loss of "key-entity."

A simple explanation of the whole phenomena, simple or complex, is this: Every chord of every kind is a dis-



tinct entity in itself; these chord-entities may be combined in a manner which prevents a key-entity from emerging, or becoming fixed, as in examples 9 and 10, or the chord-entities may be combined in a manner that causes definite key-entities to emerge, these merely being suggested, or lasting a longer time, as the composer wills. Again, these key-entities may succeed one another very rapidly, merely



being suggestions of new "key-centers," causing a kaleidoscopic effect in tone color, with constant shifting of the key-point of repose. Or, going further, the composer may combine at the same moment two or even more chord-entities, and two or even more key-entities.

The entire theory of "altered chords," and the attempt to place every chord within some particular key-signature, more or less accidentally chosen as the signature, with all the attendant misconceptions, is absolutely false, and has no factual foundation whatever. W. A. WHITE, Syracuse University, Syracuse, N. Y.

Aekté, Sauer and Burmester were the soloists at the latest Elite concert in Berlin.

Ovide Musin

The Belgian violin virtuoso, professor and composer, has decided—after repeated requests from American violinists who have studied with him in Europe—to establish permanently in New York City his special school for violin. A large number of students are already enrolled, and those who wish to study with Mr. Musin this winter should apply at once for a hearing at 53 East Twenty-first street, New York.



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MOSCOW MUSIC NOTES.

Moscow, February 2, 1909.

The primitive ancient instruments, gussli, balalaika and domra, are coming more and more into use here in forming orchestras or for playing solos. In the schools the boys often arrange balalaika orchestras, the soldiers do the same in the barracks, and soloists from amongst them attain to great perfection and astonishing technic on this instrument of only three strings, two of which are tuned in unison. Moscow has also a soloist virtuoso on the balalaika, Dmitri Dobrochotoff, who plays with marvelous brilliancy, performing every kind of music, but especially that of Russia. A great favorite is a kind of rhapsody, "Kamarinskaja," beginning with a slow, melan-



DMITRI DOBROCHOTOFF.

cholic melody and then suddenly changing to a wild, dancing rhythm.

Dobrochotoff is often engaged as soloist for the performance of Russian music in concerts of mixed character, for he has a natural faculty for showing all the possibilities of the balalaika—that very ancient and quite national instrument of Russia, which dates back more than a thousand years. One wonders how Dobrochotoff ever attained to such vivacity and agility of fingers and hands, and how it is possible to obtain such different notes and sounds, and to voice temperament and nuances so effectively on the plain, three-stringed instrument. Harmony

and key relationship can be taught perfectly, however, on the balalaika.

Dobrochotoff has a supreme command of the technical resources of the balalaika, and he will soon undertake an extended tour to present the primitive music of Russia to the world at large. ELLEN VON TIDEBÖHL.

MUSICAL ATLANTA

ATLANTA, Ga., February 4, 1909.

The birthday of Felix Mendelssohn-Bartholdy was celebrated here by a production of his oratorio, "St. Paul," under the direction of J. W. Marshbank. For over ten years Atlanta has not heard such satisfying and finished work. The voices were mostly those of professionals and the orchestra made up of the best in the city, and their work showed conscientious and artistic thought. It is such efforts that raise musical standards. The performance was given for the benefit of the First Presbyterian Church, but was non-sectarian in its personnel, which included the following musicians as soloists: Mrs. T. H. Wingfield, soprano; Mrs. J. M. Cooper, contralto; Frank Cundell, tenor; R. D. Armour, tenor; John H. Mullin, bass; Mrs. L. E. Rogers, organist; Wurm's Orchestra, Richard Schliewen, concertmaster; J. W. Marshbank, conductor. The chorus was as follows: Sopranos: Mrs. P. H. Todd, Ruby Brooks, Daisy Neal, Annie Langford, Mamie Hays, Grace Terry, Marjorie L. Mullin, Anna E. Mullin, Mrs. R. E. Watson, Mrs. J. A. Wooley, Mrs. T. H. Winfield; contraltos: Mrs. J. H. Whitten, Mrs. A. A. Creviston, Mrs. W. H. Hoey, Lanora Hardman, Almeh Hardman, Cynthia Neal, Mrs. F. A. Cundell, Mrs. J. M. Cooper; tenors: Oscar Cook, E. C. Davies, J. M. Cooper, S. P. Gentry, Albert B. Turner, F. A. Cundell, W. M. Bearden, E. R. Wood, R. D. Armour, E. B. L. Taylor; basses: E. A. Werner, L. D. Scott, W. J. Hubbard, E. B. Waitt, W. P. Hunter, George Mau, Leslie Hubbard, A. O. Marbut, Joseph Maclean, Charles Sheldon, Jr., and J. H. Mullin.

The Beethoven sonata recitals by Kurt Mueller are creating much interest at the Klindworth Conservatory of Music.

A pupils' recital by young students was given by Mrs. R. Wayne Wilson in her studio on Peachtree street last Saturday afternoon. Mrs. Wilson goes abroad every year in order to keep in touch with musical advancement, and the work of these young ladies showed her progressiveness and true musical appreciation. The following pupils were upon the program: Nedra and Kathryn Turner, Frances Broyles, Isabel Robinson, Mary Mathews, Elizabeth Black, Amalia Smith, Adelaide Caverly, Ethel Tye, Ruth Shull, Sara Kennedy, Dorothy Arkwright, Helen

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Jones, Nina Hopkins, Josephine Mobley, Sara Rawson, Josephine Smith, Rebecca Hill, Margaret Bradley, Louise Broyles and Julia Dunning. The last named, though but a child, had a matured conception of her composition—"The Nightingale," by Liszt.

Edwine Behre is in New Orleans on a concert tour. She will be heard in Charleston and in Massachusetts before she sails for Europe, February 27, where Miss Behre goes to continue her study under Leschetizky.

Sara MacDonald Sheridan and her daughter have taken an apartment in New York for the winter.

A song recital given at the Atlanta Woman's Club, January 27, by the pupils of Grace Lee Brown, showed work worthy of professionals. Miss Brown brought out many musical voices and some good choruses. Those upon the program were the following pupils, who were assisted by Mary Agnes Pearson, a pupil of Anna Hunt, violinist: Sophia Morgenstein, Neila Lou Walton, Maud Haverty, Annie Laurie Langford, Elizabeth Schlesinger, Hazel Whitsey, Mabel Whitney, Mary Swann, Helena Douglas, Sabina O'Callaghan, Mary Thomas, Ora Lee, Gradye Brooke, and Mrs. Calvin Holmes.

At Agnes Scott College, the MacDowell Club is doing splendid work this year. Last week they gave a program devoted to Shakespearean music.

The Atlanta Musical Association, now numbering 125 members, gave its first musical evening January 22. The Schliewen String Quartet, in an evening with Haydn, was a great success, and much will be heard in the future of this combination. Its personnel is composed of Richard Schliewen, Erwin Mueller, C. Edward Buchanan and Raymond Thompson. The next attraction was a talk on "Music Among the Uncivilized," by Dr. August Geiger, of Gainesville, Ga. Dr. Geiger is at the head of Brenau Conservatory of Music and president of the Southern Music Teachers' Association, and his talk was filled with valuable suggestions and the results of deep research. Dr. Geiger will give talks before the association every month. Hunter Welsh, pianist, was to have given a recital in the club rooms January 30, but the freezing weather caused its postponement until February 8. The orchestra of the Atlanta Musical Association was organized last Wednesday night under the conductorship of Richard Schliewen. Thursday last the Choral Society of the association was organized, under the conductorship of J. W. Marshbank.

Last Sunday, at the armory, the Atlanta Federation of Musicians gave a successful concert. Those participating were Mrs. A. W. Jones and a band and orchestra under the direction of Herr Von Schliewen.

Lily Strickland, the young composer, who created quite a stir here this winter, has been compelled to leave on account of illness, and is now at her home in Anderson, S. C.

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Paul Kefer, Successful Cellist.
Paul Kefer, the first cellist of the New York Symphony Orchestra, comes of a musical family in Rouen, France. Like most musical Europeans, Kefer's musical education began in childhood, and before he was eight it was decided that he should choose the soul stirring instrument, the cello. He took his first lessons with Massan (teacher of Gerardy) in Verviers (Belgium) Conservatory. He graduated with honors, receiving the medal awarded to the most gifted pupil of the class. Returning to his native France, Kefer entered the Conservatory in



PAUL KEFER.

Paris, as a special pupil of Delsarte. Once again he took first honors, winning another medal as a reward for his musical scholarship and skill as a performer. Soon after Mr. Kefer was engaged as first cellist of the Lamoureux Orchestra and later of the Colonne Orchestra. His beautiful tone, firm attack and adaptability attracted notice and many expressed surprise that so young a musician should show the poise and seriousness revealed by the leader of the cellists in these orchestras. Naturally, having won his way thus far, Mr. Kefer was importuned to play solos at other concerts. He made several tours in

France and organized a string quartet. The tempter, in the guise of an offer from America, proved irresistible, and Mr. Kefer came to the United States. After playing at numerous concerts, recitals and musicales, the artist established friendships and these made life so charming for him that he resolved to become a permanent resident of New York. As soloist at orchestral concerts, in ensemble at chamber concerts, and in other appearances, Mr. Kefer was received with marked approval.

One of his first and most interesting concerts in New York took place at Carnegie Hall, when Felix Weingartner was in this country. At this concert Mr. Kefer played in ensemble with Weingartner and the French violinist, Thibaud. Another appearance recalled with pleasure was the Kefer recital at Mendelssohn Hall. For three years now, Mr. Kefer has been identified with the New York Symphony; first as a player in the ranks, and then on and upward to the position of first cellist and soloist. At the concert in Carnegie Hall last Sunday, Mr. Kefer played a novelty by d'Indy. Mr. Kefer's repertory comprises the principal works written for cello and all of the best transcriptions. Society, too, has made demands upon this talented artist. He plays frequently at musicales of the social elite and has appeared on the Bagby programs at the Waldorf-Astoria. Mr. Kefer's reputation here after a few years has particularly interested his relatives and friends in France, but his success has been due to legitimate efforts, such as the dignified artist and man of culture strives for. For musicians of Kefer's caliber, there is room and a welcome in this country.

MUSICAL INDIANAPOLIS.

INDIANAPOLIS, Ind., February 6, 1909.

Ona B. Talbot's season of four entertainments closed January 28 with a concert by the Boston Symphony Orchestra, with Willy Hess as soloist. The program, which included the "Egmont" overture (Beethoven), Tschai-kowsky's "Pathetic" symphony, Richard Strauss' "Death and Transfiguration" and the Bruch G minor concerto for violin, was thoroughly enjoyed by an appreciative audience.

The anniversary of Mendelssohn's birth was fittingly celebrated at Caleb Mills Hall by the faculty and student orchestra of the Metropolitan School of Music. The orchestra, directed by Mr. McGibeny, gave the "Festival March" and overture to "Midsummer Night's Dream," and accompanied all the soloists. It did splendid work and reflects great credit on its director. Mr. McGibeny is well known both as an artist and a very successful teacher. In his solo, andante and finale of the E minor concerto for violin, he demonstrated his ability. The andante was played with poetic feeling and tenderness and the finale with admirable technic and brilliance. In this number the orchestra supported its leader and was directed by L. E. Peck. Franklin N. Taylor took the place of Edward Nell, who was unable to sing. Mr. Taylor sang "It Is Enough," from "Elijah." He was in very good voice and

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PERFORMANCES WITH BOSTON SYMPHONY ORCHESTRA, BOSTON, JAN. 21, 22, 23
BERNHARD ULRICH, Lyric Theatre, Baltimore, Manager
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sang with assurance and ease. Thomas Frederick Freeman played the andante and finale of the G minor concerto for piano. His interpretation was musicianly, and in both movements the artist won sincere applause. Mr. Freeman is a late addition to Indianapolis musical circles, coming here from Berlin, where he was an assistant of Godowsky. He possesses a carrying tone and fine technique. Effa Jeannette Carter was heard to advantage in the solo part of "Hear My Prayer," and was supported by a well trained chorus of forty voices. Miss Carter has a rich soprano voice, and the selection suited it perfectly. The entire program was well chosen and the concert was a decided success.

* * *

The Indianapolis Matinee Musicale celebrated Mendelssohn Day, February 3, with the following program: Overture, "Midsummer Night's Dream," Mrs. Ruick, Miss Reaume, Miss McKenna, Mrs. Jenckes; paper on Mendelssohn, Mrs. Jenckes; "But the Lord is Mindful of His Own," from "St. Paul," Mary Traub; octet for strings, op. 20, four violins, two violas, two celli; "I Would That My Love," "May Bells and Flowers," Mrs. Eckert, Miss Traub; trio in D minor, op. 49, Miss Carman, Bertha Schellschmidt, Adolph Schellschmidt; "Hear Ye, Israel," from "Elijah," Effa Jeannette Carter; seventeen variations serieses, op. 54, Sarah T. Meigs; chorus for ladies' voices, "Through the House," from "Midsummer Night's Dream"; "Spring Song," arranged for piano quartet and violins. Katharine Bauer, Mrs. G. B. Jackson. The next program, February 17, will be an artist recital by Louise Ormsby, soprano, of St. Bartholomew's Church, New York.

* * *

A remarkable piano recital was given at the Odeon, February 4, by Margaret June Alexander, a young girl pupil of Flora B. Hunter. Her program consisted of: Prelude and fugue in G major, Bach; sonata, "Quasi Una Fantasia," op. 27, Beethoven; "Nachtstücke," Schumann; "Arabesque," Schumann; "Liebestraume," Liszt; "Minuet," Moszkowski; "Pantomime," Moszkowski; "Staccato Caprice," Friml; "The Brook," Lionel; rhapsodie, No. 3, Dohnanyi; scherzo, Litoff; orchestral parts on second piano, by Leo B. Riggs. Miss Alexander played her entire program from memory, and with the ease and maturity of a much older person. She overcame every difficulty.

* * *

Germaine Schnitzer, the pianist, is to give the next concert of the People's Association Series at Caleb Mills Hall February 8.

KATHARINE E. BAUER.

"Lohengrin" was given for the two hundredth time in Hanover. A "Ring" cycle, "Prophet" and "Rienzi" were other recent productions there.

Church Music in Canada and the United States.

BY C. E. SEIFERT.

The great reformer, Luther, said: "Next to theology I give to music the highest place."

In giving to the public my thoughts on this most important subject, I first of all lay down the following axiom, as being of supreme importance:

The study of the art of music should be made an essential branch of the curriculum of our theological colleges.

This hypothesis may, I fear, provoke the opposition of both clergy and laity.

To the former it may occur that their curriculum is quite embracing enough already, while the latter might suggest that the clergy have quite enough to attend to without having to supervise the church music as well.

But is not this question of vital interest—how can the music of our churches be kept pure and elevating as it was 200 years ago?

The organist and choirmaster too often court display and dramatic effect, and the musical committee usually has not the requisite musical knowledge to act as censor.

Thus, it remains for the clergyman to be the final court of appeal, and the fact that he may not be competent to do so robs his office of a great opportunity for good.

In one of our Montreal churches I once heard the organist play during the offertory a most sensuous and common "Flower Song" of Lange. It left me in a state of musical unrest and revolt.

We must go to church to hear something different from that which falls on our ears outside. Here there must be a different atmosphere. The clergyman talks to us as no one would do on the street, and so must the organist and the choir.

The tendency of modern church music is to become too melodious, too sensuous—the same tendency which caused the decline of the Italian School of Music; for none I think would suggest that the Italian music of today can compare in loftiness and purity of style with that of the seventeenth century.

If we take the dignified and beautiful church music of Palestrina, of Bach, of Handel, of Luther, etc., and the stately typical church music of the English church in the seventeenth and eighteenth centuries such as that of Purcell and Tallis, we see that it consists chiefly of the Triad with its inversions—the chords of the sixth, and the six-four.

The church music of today is, in comparison, absolutely

effeminate and abounds with the sickly, weak, though pleasing chord of the seventh.

It appeals to the senses, but not to the mind.

Music, like her sister arts, can be both good and bad, can have two kinds of influence, and thus should come, in so far as it appertains to the church, under the jurisdiction of the clergy.

The inability of the clergy to discriminate between music which elevates and that which lowers, accounts for their wholesale condemnation of the performance of instrumental music on Sunday except when coupled with sacred words, or played in a slow tempo.

I affirm that it is neither the place nor the words which sanctifies music, it is the quality of the music, and it is just here that I would insist on a musical education for our clergy.

The absurdity of the idea that the words are more important than the music, is illustrated by the following incident:

The words of a chorus of one of Mozart's immortal operas were changed so as to have a silly, senseless meaning, and were sung before a large audience as an experiment. They forgot the words under the spell of the music.

This is an illustration of the wonderful power which music possesses intrinsically. It is able—and here is my point—to convey its own special meaning, irrespectively and independently of the words.

An amusing incident comes to my mind at this point:

I once saw a whole congregation, at least the feminine part of it—moved to tears by the tragic repetition by the clergyman of the sublime phrase "The Blue Heaven" reiterated with additional emphasis, and intensely expressive musical shading at each repetition.

Evidently something had interrupted the preacher's flow of thought, and—till intellectual composure could be restored, his last remark had to do service at least six times, with the effect related above.

Admitting the effect that even a musical intonation of commonplace words can produce, what an important question then it is, to have the Word of God set to appropriate music—music which aims at expressing the same sublime, divine truths as does the text; and what a deplorable incongruity results when some great inspiring truth of the deity is coupled to music originally intended for a student's song, or an operatic air.

I remember a clergyman, an excellent gentleman, too,

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from the Western States, who had just returned from Europe. Among other impressions he was pleased, he said, to have noted the popularity of American hymn tunes in Europe, that he had heard some played by organ grinders in the streets! The tune he remembered particularly to have heard thus performed, proved to be a boisterous drinking song.

Another instance of the same kind struck me on hearing a congregation in one of our city churches solemnly singing sacred words to the music of a secular German student song.

We come now to another question of great concern to the clergy: I refer to the performance of instrumental music on Sunday.

Personally, I am opposed to sacred concerts in the absence of proper control and censorship of the kind of music presented, but if good music is intrinsically elevating, then logically Sunday is above all days the proper day for its performance.

I was once asked to play before an assembly of divines who were come together in conference, in the State of Missouri, the majority of whom were opposed to the performance of music on Sunday outside of the church.

In response to their applause I asked them if the music they had just heard was degenerating. One of their number replied in a deep bass voice, "No, on the contrary, it lifts us up to the skies"; then, replied I, "how could it send you in the other direction on a Sunday?"

Let us be sure that what we play or hear is good music, then, let us not scruple to feast our souls with it on Sunday. Nor will our musical clergy lift a finger tip to prevent it, for it would clearly be their duty to encourage what they would admit to be a morally uplifting force.

A certain young lady, a member of a Dorchester street church where the performance of other than "hymn" music is forbidden on Sunday, was a pupil of my institute.

She strenuously resisted my urgent entreaty to assist in the playing of Beethoven's symphonies on Sunday afternoons: but she scrupled not to extend her patronage to these gatherings and to encourage the "sinners" with enthusiastic words of appreciation. This does not look like consistency.

We should discountenance the idea that the mission of art is to the senses. Real art appeals to the mind, the higher nature.

Our feelings are most deceptive which the clergy will admit is as true morally as aesthetically. I would earnestly recommend all clerical lovers of music to have on their library shelves a copy of "The Purity of Tonal Art," by A. F. J. Thibault.

We must free church music from all appeal to the senses. We must receive the impression of purity, nobility, dignity, strength, but not that of sweetness, prettiness, lightness; all of which mean weakness.

Music, especially church music, must lift us away from

earth, not fasten us down to it more firmly. I look forward with intense desire to the day when church music shall return to its pristine purity and dignity, but I see no immediate prospect of realizing my dream till our clergy recognize the earnest appeal of the heavenly art of music, the appeal to learn and know her as the "Handmaid of Religion."

Eduard Tak, Distinguished Violinist.

Eduard Tak, the concertmeister of the Pittsburgh Orchestra, will play solos on the tour with the orchestra in Canada this month. At the concerts in Hamilton and Toronto, Mr. Tak will include the Mendelssohn concerto and the "Rondo Capriccioso" of Saint-Saëns among his numbers. At the close of the orchestral season, March



EDUARD TAK.

27, Mr. Tak will be available for engagements for recitals, concerts and private musicales.

During this season, Mr. Tak has established himself as a favorite. His recital at Conservatory Hall, Pittsburgh, Monday evening, January 25, at which he was assisted by the pianist, Carl Bernthaler, attracted much notice and earned for the gifted artist the warmest commendation from those best qualified to give it.

The following opinion from the Pittsburgh Dispatch, of January 26, 1909, shows that Mr. Tak's art is on a plane

that will stand comparison with the best artists now playing the violin in this country:

Mr. Tak's playing was a revelation. Of course, those who heard him at the first orchestra concert of the present season were convinced that he was a finished violinist and a most artistic player, but his work then is not to be compared to that of last evening. This was an event that placed his work on the firmest foundation, and left the most carping critics dumbfounded. His dexterity, his warm and healthy tone, his surety of pitch, his playing of thirds, sixths and octaves and the wealth of temperament revealed places him high in the small circle of brilliant violinists.

The Pittsburgh Orchestra String Quartet, of which Mr. Tak is the leader, is winning fame, not only in Pittsburgh, but in many of the nearby cities. The ensemble is highly finished, according to the following notices:

Beethoven's beautiful quartet in C major, op. 18, No. 2, was given in a manner that reflected the greatest credit on the players. It was the performance of four artists plainly in love with their work and with the right conception of the undying beauties of this Beethoven score.—Pittsburgh Post, January 12, 1909.

A string quartet with such material is not often found in a city of this size.—Pittsburgh Gazette-Times.

Mr. Tak is looking forward with eager interest to the tour with the orchestra in Canada. He will find very musical audiences in that country, and these will surely appreciate his fine talents as Pittsburgh and other cities in the United States have appreciated them.

Karl Klein to Play Lalo's Symphony "Espagnol."

Karl Klein will include Lalo's "Symphony Espagnol" on the program which the young violinist will give at Mendelssohn Hall Friday evening, February 19. This is the work which Klein studied under Ysaye and which that master declared the young artist played with rare charm. The critic of Vienna, Leipsic, Berlin and London substantiated Ysaye's opinion of Klein's interpretation, for they highly praised the performances at concerts given in those cities. Friday night Mr. Klein will have the assistance of his father, Bruno Oscar Klein, at the piano. A "Notturmo" by Klein, Sr., the Bach concerto in E major, the Schubert-Wilhelmj "Ave Maria," the Wilhelmj transcription of "Parsifal," a minuet by Beethoven, and Sarasate's "Jota Navarra" will be the offerings which the artist will give at the recital.

The chief numbers at the three concerts of the Hannover Royal Orchestra (Hannover) were Noren's "Kaleidoscope," Dohnanyi's playing of Beethoven's B flat concerto, Beethoven's fourth symphony, Dubois' "Suite Villageoise." Solo concerts were given lately in Hannover by the Bohemian Quartet, the Dutch Trio, Lamond, Percy Sherwood and Ansorge.

"Madame Butterfly" was the only operatic novelty done in Hannover this season.



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ARTHUR HARTMANN

MUSICAL CULTURE IN COLUMBIA, MO.

COLUMBIA, Mo., February 6, 1909.

Columbia is a great university town numbering many colleges and schools. Among the leading educational institutions of Columbia is Stephens College, of which William B. Peeler is president. Among the many courses offered by this college is a complete school of music under the personal direction of T. Carl Whitmar. Among the courses offered in the music department are a complete course in piano, for which there is a new and specially constructed music building containing more than fifty rooms, forty of which are sound proof practice rooms with forty pianos and ten practice claviers. The organ department contains one of the most modern pipe organs in the State for school use. On the theoretical side of music there are courses in harmony, counterpoint, canon and fugue, score reading and general composition. The school also demands of each graduate a very thorough general knowledge and the ability to read technical works in German and French. The school also gives the best opportunity to hear good music outside of the large cities by means of its artist courses and Saturday afternoon recitals which are held in recital hall. Some of the subjects for these "afternoons" this year will be Richard Strauss' "Salome," Claude Debussy's "Pelleas and Melisande," Wagner's "Siegfried," "Meistersinger" and "Parsifal"; Max Reger's songs, Mozart's "Don Giovanni," etc. Many of the graduates are holding responsible positions in schools or teaching successfully privately in all parts of the country. The members of the faculty have been presidents and vice presidents of both the State and National Music Teachers' Associations and have appeared as conductors and executive artists in the leading cities of the country. The presidents of Christian and Stephens Colleges have co-operated in an intercollegiate artists' course for the present season. Mary Angell was the artist at the December concert and the Adamowski Trio will be the soloists at their concert to be held February 3. There will be a song recital in March to be announced later, and for the concert on May 4 the Philharmonic Orchestra, of Dresden, Germany, has been engaged. T. Carl Whitmar is a pianist and composer of note as well as being the author of several valuable and instructive musical publications. The college as a whole has made rapid progress under William B. Peeler, the president, who is known throughout the country.

An interesting article appeared in the University Missourian of the issue of January 12, on the loss of a very beautiful violin once owned by Mr. Mudroch. Said the Missourian:

Although a search of more than four years has been fruitless, the Chicago police are still confident they will in time recover the \$5,000 violin stolen in that city in November, 1904, from Vratislav Mudroch, who now teaches music in Stephens College here.

The violin was stolen from a room in The Atlas Hotel, owned by Anton Hubka, and was located at 749 Halsted street, Chicago. Mr. Mudroch says he left the hotel, leaving his violin in his room. In about twenty minutes he returned, finding the door to his room open and the violin gone. The thief had also stolen a valuable bow made by Sartory, a Frenchman, but had left the case and cover for the instrument.

The Chicago police went to work on the theory that the owner of the hotel knew something of the whereabouts of the violin. His son Joseph was arrested, but there was not evidence against him for a conviction. Mayor Harrison revoked the hotel's license.

The stolen violin was the product of Alessandro Gagliano, the Italian violin maker of the eighteenth century. The instrument was very large, possessed a wonderful tone, and was so perfect that the tone of the G string resembled a cello. Many critics pronounced it a Stradivarius, and others said it was better than any Stradivarius now in existence. Mr. Mudroch purchased the violin

from Dvorák, a music dealer in Prague. While in Australia he was offered \$1,000 in English money for the instrument.

Mr. Mudroch spent all his money in an attempt to recover the stolen violin, and one of the best detectives on the Chicago force devoted his entire time to the case for more than six months. Mr. Mudroch stayed in Chicago two years, doing nothing but hunt for his violin. He still hopes to recover his violin, and the Chicago police publish an offer of \$200 for any information as to its whereabouts once in every two months. It certainly cannot appear in any music house or pawn shop in this country without being recognized, as it is being watched for all over the United States.

Perhaps one of the most interesting institutions in the West is the University of Missouri, situated at Columbia. Among the courses offered by the university are: agriculture, chemistry, engineering, geology and zoology, law, mechanic arts, medicine and a course in music under William Henry Pommer, who received his musical education at the Royal Conservatory of Music, Leipzig, and the Imperial Conservatory of Music at Vienna. Professor Pommer held the position of director of music at Christian College from 1883 to 1887. He was conductor of the Arion Musical Club in Milwaukee from 1889 to 1890; instructor in music at the Smith Academy, Washington University, from 1890 to 1900; supervisor of music in the St. Louis public schools, from 1900 to 1906; president of the Missouri Music Teachers' Association, in 1900; conductor of the St. Louis Musical Festival Chorus, in 1900, and conductor of the National Saengerfest at St. Louis, in 1903. Mr. Pommer was also chairman of the jury of awards in the choral contests of the Louisiana Purchase Exposition in 1904, on the committee that awarded commemorative diplomas and medals; assistant professor in charge of music at the University of Missouri, from 1907 to 1908, and now head of the music department of the University of Missouri. Professor Pommer is also in charge of the University of Missouri Glee and Mandolin Club, which is making a tour of the Southwestern State, beginning January 30.

One of the leading military academies of the State of Missouri is situated at Columbia, of which Colonel John B. Welch, A. M., is principal and owner. The old academy, which was burned some time ago, has been replaced by an up to date brick building which is modern in every detail. One of the special features is the excellent library, which is most complete. This academy gives the student a thorough training and preparation for Yale, Harvard, West Point or for a business life.

The Christian College, of which Mrs. W. T. Moore is president, is one of the largest schools for girls in the State. Among the courses offered by this college is a complete course in piano playing, and the elements of music, under the supervision of J. Emery Shaw, who is head of the music faculty. Mr. Shaw's work in the music field extends back some twenty-five years, during which time he has been the director of music in not a few of the leading colleges and conservatories of the United States. Coming here from Wilson College, Chambersburg, Pa., Mr. Shaw has been a hard and indulgent worker in the interests of the music department of Christian College, and much of the success of music in the college is due to his untiring efforts in that direction. Mr. Shaw is interested with T. Carl Whitmar, of Stephens College, is bringing artists of the highest rank to Columbia.

Mrs. W. T. Moore, the faithful and efficient president of Christian College, feels compelled to retire on account of ill health, and plans are under way to elect Louella Wilcox, of St. Claire, to the presidency. Mrs. Wilcox was, a few years ago, head of the Christian College and made many friends through her rare gifts of discipline and organization. Mrs. Moore has some financial interests in the college, which it is understood will be leased to Morton H. Pemberton, who will move to the college and make it his home. Mrs. Wilcox has resigned as president of Hamilton Female College.

Clarence A. Marshall, who is the vocal instructor at Stephens College, was formerly head of the vocal department of the Northwestern Conservatory, at Minneapolis, Minn. Mr. Marshall has been the director of vocal music in several of the largest conservatories of this country. He gave a recital of miscellaneous works last October and gives another recital, February 13, on Italian arias. Mr. Marshall is also organist of the Episcopal Church of Columbia.

The University of Missouri Glee and Mandolin Club will give a concert at the University Auditorium, Saturday, January 20, after which they will make a short tour of the Southwest.

A song recital was given by the pupils of Clarence A. Marshall, assisted by the Ladies' Chorus, at Stephens College Auditorium, January 30. A very interesting program was given by the following named pupils: Miss Dorsey, Miss Vandiver, Miss Williams, Mr. Thomas, Miss

Grant, Miss Kennedy, Miss Withers, Mr. Whitlow, Miss Weiser, Miss Martin, Mr. Hoffman, Miss Cox, Miss Harrington, and Miss Mundy. The Ladies' Chorus sang "Fairy Footsteps," by Holländer, and "Ah, 'Tis a Dream," by Lassen.

The Teachers' College High School, an excellent institution, is part of the University of Missouri, and is under the control of the directors of the University of Missouri, only it is situated in the opposite end of the town.

R. E. R.

BUFFALO NEWS.

BUFFALO, N. Y., February 5, 1909.

The second of the Teck matinees (touring manager, R. E. Johnston, New York; local manager, Louis W. Gay) took place Tuesday afternoon, February 2. Alexander Petschnikoff, violinist; Sophye Barnard, a Boston mezzo soprano, were the attractions. Petschnikoff played the second concerto of Wieniawski; the "Fantasia Appassionata," Vieuxtemps; numbers by Cui, Bazzini, Tchaikowsky; a "Dance Russe," and one of his own compositions embodying Russian folksongs. One encore, "The Swan," Saint-Saëns, was exquisitely played. The Vieuxtemps number could not be surpassed, the brilliant passages reminding one of Lowell's line, "Running down a rivulet of song." Cries of bravo! greeted this artist, whose gift of interpretation amounts to genius. The girlish beauty of Miss Barnard, enhanced by a becoming Empire gown, aroused interest in her personality. Her group of songs were by Liszt, Hahn, Ronald and Nevin. The young singer was evidently suffering a little from "stage fright." Her best number was her encore, Gounod's "Ave Maria," violin obligato played by Petschnikoff; William J. Gomph, piano accompanist, the latter surpassing all former efforts by his sympathetic, artistic support. February 16 Madame Jomelli, soprano, and Albert Spalding, violinist, will be the artists for the third matinee.

A very large audience greeted the Ball-Gould String Quartet, assisted by Julius Lange, pianist, and George Kroeder, clarinetist, at the Orpheus parlors, Thursday evening, February 4. The quartet in D, Haydn, was played most intelligently, the ensemble being excellent. The Quartet comprises John A. Ball, first violin; Hugo C. Hoffmann, second violin; George A. Gould, viola; T. Amesbury Gould, cello. Sonata in C, op. 53, Beethoven, was brilliantly interpreted by Julius Lange, and greatly enjoyed by the audience, many of whom, members of the Orpheus Society, are justly proud of Conductor Lange, whose talent as director of that organization is bringing the work of the Orpheus up to the highest standard of efficiency. Mr. Lange displayed clean technic, great facility in rapid passages and beautiful shading, particularly in the second movement (adagio molto) and rondo (allegretto moderato, prestissimo). He was warmly applauded. The quintet in A by Mozart was played with the assistance of Mr. Kroeder, a fine clarinetist. The larghetto and menuetto were imbued with the quaintest pastoral charm. These ambitious young men are interpreting chamber music in a manner which conveys a fine lesson to listeners, particularly students of music. T. Amesbury Gould's ability as a cellist has been further developed by his recent studies in Leipzig.

February 7 the sixth of the series of the Ball-Gould Quartet recitals given in private houses will be held at the residence of Mrs. Lawrence Rumsey, Delaware avenue. Margaret Gaylord Newton, soprano, will be the soloist.

VIRGINIA KEENE.

Alexander Birnbaum has resigned as leader of the Berlin Komische Opera. Von Reznick will succeed him in that position.

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A German Music Director, having first class references and records regarding directing, arranging, piano playing and score playing, etc., and a graduate of one of the best conservatories in Germany, is looking for a position as symphony conductor. Now living in Germany. Address, "Sinfonia," care of this paper.

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AMERICA'S

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MINNEAPOLIS, Minn., February 13, 1909.

It is to be regretted that the concert of the Minneapolis Symphony Quartet Tuesday evening was the last of the season, for that concert was certainly a joy to the very large number of music lovers who made their way to Handicraft Guild Hall. That the audience very nearly filled the hall is quite remarkable, for the worst blizzard in years was howling through the streets of this city, and every one present must have reached the place at the expense of great personal discomfort. But they were well repaid for the effort, for the concert was tremendously enjoyable and thoroughly artistic. Three numbers were presented: Quartet, op. 18, No. 2, in G major, of Beethoven; quintet for flute, oboe, clarinet, bassoon and horn, op. 18, in D major, of Onslow, and quintet for clarinet and string quartet, in A major, of Mozart. The Minneapolis Symphony Quartet has this personnel: Fram Anton Korb, first violin; Franz Dicks, second violin; Olaf Hals, viola, and Carlo Fischer, cello. The Quartet was assisted in giving the program by the Minneapolis Chamber Music Society, the personnel of which is this: Max Guetter, flute; Rudolph Seidl, oboe; Salvatore Nirella, clarinet; Achille Heynen, bassoon; Edward J. Erck, horn. The Mozart quintet was the best thing on the program, but probably the Onslow quintet created the greatest interest. It is probable that very few people in the audience had ever heard the name of Onslow before, and did not know that during the first part of the nineteenth century he was one of the most prolific composers of chamber music the world had produced. At one time it was thought he would be a rival of Mendelssohn in popularity, for while he lived he was greatly esteemed as a musician and composer. Since his death, however, his compositions have been little played, and nowadays they are seldom seen on programs excepting when revived by enthusiasts in wind instruments. They pay for revival, however, for the music is always melodious, well written, and every performer is given enough to do to keep him busy. The quintet played Tuesday night was particularly attractive and it was given a performance worthy of the work. In the hands of less capable musicians this composition would sound like a mess of notes without beginning, middle or end, but given with care for every phrase and with all the delicate nuance of which wind instruments are capable it had a grace and charm that caused the audience to applaud more vigorously than is their custom at chamber music concerts. Mr. Nirella is a clarinetist par excellence, and he produces a tone of remarkable quality. It is fine, it is mellow, it is full and round, and there is just enough of the reed quality to give it character. In the Mozart quintet he had opportunity to display all the qualities which make a clarinetist great, and he filled the bill. This quintet is one of the most sonorous and ringing of all Mozart's chamber works, and it was played with a full understanding of its value. This is the third season of the Minneapolis Symphony Quartet, and it has become a very popular organization, not alone in Minneapolis, but throughout the Northwest, playing engagements in all the leading cities of Minnesota, Iowa, Wisconsin, North and South Dakota. The present season has been the most successful since its organization.

Interest in the higher forms of music is shown by the frequency of chamber music concerts and the patronage of them. Wednesday afternoon we had the pleasure of listening to another chamber concert by a new organization that probably has come to stay, since it is connected with the University of Minnesota. It was a string quartet concert in the chapel of the university, and was given by Mrs. Scott's quartet, assisted by Eleanor Nesbitt Poehler, contralto. The department of music at the university is under the direction of Carlyle Scott, but this department at the present time is not a very formidable affair. There is hardly enough music at the university to keep a teacher engaged all the time—and this notwithstanding the fact that there are nearly 5,000 students registered. Mr. Scott is trying to build up a large department there and to awaken

an interest in the classical in music he devised a series of chamber concerts, of which this one was the first. An admission fee of only 15 cents was charged and the concert was well advertised, but the students who responded were few and far between. The audience was small, and at least half of those in attendance came from outside the university. But that need not discourage Mr. Scott. It is only by giving these concerts and continuing to give them in the face of seeming indifference that any progress for better music can be made. So Mr. Scott will continue with the chamber concerts, giving about two a month, until the close of the present season. By giving such admirable programs as that of Wednesday he should soon have a large following at the university and thus build up his department to the proportions the music department has reached in such State colleges as Missouri and Iowa. The quartet program consisted of a Beethoven quartet, op. 18, No. 1, in F major, and a Haydn quartet, op. 76, No. 1, in G major. Mrs. Poehler sang a group of songs (the same ones she sang at the recital of the Ladies' Thursday Musicals three weeks ago). She gave them so beautifully that an encore was demanded and she responded with "Summer Rain," by Willoughby. Mrs. Poehler has a beautiful contralto voice and it is a great joy to hear her sing. A few years hence, if we are not greatly mistaken, she will be something more than a local celebrity. A fine touch of historical and musical knowledge was added by M. K. F., of the Tribune, in his report of the affair the following morning. He furnished the information that the "scherzo of the Haydn quartet is replete in Haydn humor—a humor probably cultivated in early youth by boyish pranks on his eighteen brothers and sisters."

A new musical organization that will help some in the dissemination of music is the Y. M. C. A. Orchestra. At present the orchestra consists of twelve young men who can play, and within a short time it is expected to have double that number, although only those who are proficient on their instrument will be admitted. That the orchestra will be an influence for good music is shown from the fact that Director Folsom has them working on the first movement of the Schubert "Unfinished" symphony, the "Pilgrim's Chorus," the "War March of the Priests" from "Athalia," and the three dances from "Henry VIII." He expects to give a concert with these as principal numbers early in May.

Charpentier's "Louise" was the subject of Mrs. W. O. Fryberger's lecture at the Y. W. C. A. Auditorium Thursday morning. Several guests from out of town were present. Mrs. Fryberger gave another vivid and realistic talk on opera. That it was most thoroughly and exhaustively treated may be known from the fact that the lecture was very nearly two hours long. Of course, there were a few songs and a few short pieces of music illustrating the text, but for most of the two hours Mrs. Fryberger was talking, and she talked in such a way that there was never a dull moment. The next lecture in the course will be on February 11, when Mrs. Fryberger will speak on "Thais" and "Manon Lescaut" of Massenet.

The concert which was to have been given Tuesday morning at the Hotel Maryland by the students' section of the Ladies' Thursday Musical was abandoned on account of the blizzard. The writer made an attempt to go, but after reaching a car found it almost impossible to reach the hotel, and no one else boarded the car during the trip. The concert will be given next Tuesday.

Florence Austin was the guest of honor at a reception given at the Northwestern Conservatory of Music Monday evening. Miss Austin has been in and around Minneapolis filling engagements for the past three weeks. She is a Minneapolis girl and a graduate of Stanley Hall, which is the reason of the reception at the conservatory (Miss Evers, president of the conservatory, being also the president of Stanley Hall, and the faculty of the conservatory being the musical part of the Stanley Hall faculty). The special guests were the members of the Ladies' Thursday Musical, members of the Euterpean Club, and members of the University Orchestra. The guests were received by Miss Holbrook, Miss Eaton and Miss Austin, and the refreshment table was presided over by Miss Henault. A program of considerable length was given, Miss Austin contributing the lion's share. After the music there was dancing.

William H. Pontius, of the Minneapolis School of Music, Oratory and Dramatic Art, has begun rehearsals with his pupils for the production of "A Japanese Flower Girl," an operetta in two acts by Charles Vincent. The cast comprises eight advanced pupils who have special talent for the dramatic, and the chorus consists of forty girls, all from the school. The operetta will be given early in March and an orchestra of fifteen will furnish the music. A very interesting school concert is that now being prepared by Carlyle Scott and William H. Pontius, of the Minneapolis School of Music. Seven of the advanced pupils in voice and two of the advanced pupils in piano will be presented

in concert during the first week in March. The program will include arias from grand operas and movements from piano concertos. An orchestra of twenty-five men, with Alfred Speil as concertmeister, will play the accompaniments under the direction of Messrs. Pontius and Scott. Mrs. Charles M. Holt, of the school faculty, will be the assisting artist on this occasion, and will recite Longfellow's "King Robert of Sicily" with orchestral accompaniment of Rossiter Cole.

A splendid chamber concert has been announced for faculty hour at the Northwestern Conservatory next Saturday morning. Maurice Eisner, piano; Franz Dicks, violin, and Christian Erck, cello, members of the faculty, will give a trio program. Under the direction of Mr. Vogelsang the voice pupils of the conservatory are practicing "The Chimes of Normandy." It is proposed to have an elaborate production of this opera some time this spring. The conservatory orchestra, under Mr. Dicks, is practicing the music, and the opera will be given in some theater. It will be entirely a conservatory production, pupils and members of the faculty only being on the stage or in the orchestra.

Birdice Blye will be the special soloist at the concert of the Thursday Musical at the First Unitarian Church Thursday morning, March 4. OSCAR HATCH HAWLEY.

March Recitals by Spalding in New York.

R. E. Johnson announces four more violin recitals in New York by Albert Spalding, assisted at the piano by Alfredo Oswald. The recitals will take place at Mendelssohn Hall Wednesday afternoon, March 3; Saturday evening, March 13; Monday afternoon, March 22, and Tuesday evening, March 30. At these two afternoon and two evening recitals musicians and music lovers will hear this gifted American player in music of all schools. The programs for the four concerts follow:

FIRST RECITAL—MATINEE, MARCH 3.	
Sonata in F minor.....	Bach
Mr. Spalding and Mr. Oswald.	
Havanaise	Saint-Saëns
Mr. Spalding.	
Introduction and Rondo Capriccioso.....	Beethoven
Mr. Oswald.	
Canzonetta from the Concerto.....	Tschaikowski
Hungarian Dance in G minor.....	Brahms-Joachim
Hungarian Dance in A major.....	Brahms-Joachim
Scherzo Tarentelle	Wieniawski
Mr. Spalding.	
SECOND RECITAL—EVENING, MARCH 13.	
Sonata in A major.....	Frank
Mr. Spalding and Mr. Oswald.	
Devil's Trill	Tartini
Mr. Spalding.	
Three studies	Chopin
Mr. Oswald.	
Air on the G string.....	Bach
Octave Study	Paganini-Nacher
Polonaise in D.....	Wieniawski
Mr. Spalding.	
THIRD RECITAL—MATINEE, MARCH 22.	
Sonata in G minor.....	Brahms
Mr. Spalding and Mr. Oswald.	
Concerto in A major.....	Mozart
Mr. Spalding.	
Vampire	
Berceuse	
Scherzo	H. Oswald
Mr. Oswald.	
Russian airs	Wieniawski
Adagio ma non tanto.....	Bach
Zigeunerweisen	Sarasate
Mr. Spalding.	
FOURTH RECITAL—EVENING, MARCH 30.	
Sonata in D minor.....	Saint-Saëns
Mr. Spalding and Mr. Oswald.	
Adagio and fugue in G minor.....	Bach
Mr. Spalding.	
Romance	Schumann
Schnell und Beweglich	Mendelssohn
Mr. Oswald.	
Romance in G.....	Beethoven
Caprice	Beethoven
The Bee	Schubert
Polonaise	Wieniawski
Mr. Spalding.	

Philip Hale's Opinion of Jomelli's Voice.

Jeanne Jomelli's singing at the performance of "Elijah" with the New York Oratorio Society, February 4, will be recalled by many readers of THE MUSICAL COURIER. The soprano achieved the same brilliant success with the Handel and Haydn Society in Boston, February 7. The following extract is from a criticism by Philip Hale, in the Boston Herald of February 8:

Madame Jomelli has an unusually beautiful voice, and this voice of pure soprano quality, warm and not colorless, has been trained skilfully. Charming in lyric phrases, Madame Jomelli was dramatic in recitative and in the trying air, "Hear Ye, Israel," which she sang with the breadth and dignity that characterize the grand style and with an unerring sense of appropriate expression. It is to be hoped that she will be heard here again and often.

Paderewski, Caruso, Spalding, Tetrassini, Scotti, Bispham, Francis Rogers, Farrar, Ernest Schelling, and Max Liebling were the artists at a Waldorf-Astoria "Festa" recently for the benefit of the Italian earthquake sufferers.

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THE prize song accepted by the Woman's Suf-
frage Society is to the tune of the "Battle Hymn
of the Republic." Very appropriate; battle him.

EDDIE GUELPH and Billy Hohenzollern got so
chummy last week that they forgot about their
probable coming fight long enough to listen to a
few songs of peace by Schumann-Heink.

ACCORDING to a Paris correspondent of the New
York Times, President Fallières, of France, hates
classical music. It is surprising how much hatred
classical music has been able to withstand.

WHEN Sembrich sailed for Europe last week she
was said to have shed tears and to have remarked:
"You Americans have such large hearts." Yes,
they are large, but not nearly as ample as our
purses.

THE Tribune and the Sun again have sold the
Metropolitan Opera building and erected a new edi-
fice uptown. This makes the thirteenth Metropoli-
tan Opera House built here in thirteen years by the
two enterprising journals just mentioned.

A PATIENT German investigator claims to have
discovered that the note B occurs more often in
Wagner's "Ring" than any other note in the scale.
We do not care to challenge his assertion for fear
of having to count all the notes in the "Ring."

THE Carnegie Hero Commission has just award-
ed another medal and life annuity to the widow of
a man who, etc. Some day they will make an award
to the widow of the American composer who starves
to death after making heroic efforts to get real
music published in this country.

THE first authentic reports published in America
about the recent "Electra" première in Dresden will
be found in this issue of THE MUSICAL COURIER,
illustrated with flashlight snapshots taken on the
stage of the Dresden Royal Opera. The accounts
are written by the regular Berlin and Dresden rep-
resentatives of THE MUSICAL COURIER, the former
going to the Saxon capital especially for this most
important of the year's premières.

OUT in Kansas the House of Representatives
had a session in the capital, Topeka, and passed a
bill making it a misdemeanor for a newspaper
owner to misrepresent or swear wrongly to his cir-
culation. This bill ought to be passed in every
State in the Union. Of course, we are not sure
whether the Senate passed it or whether the Gov-
ernor signed it, but at least the House of Repre-
sentatives of Kansas passed the bill.

TO the "Two Readers" who wished us to answer
a question regarding Caruso's singing of high C in
"Faust," at a Saturday evening performance not
long ago, we would say that no representative of
THE MUSICAL COURIER was at the Metropolitan
Opera on the date specified, therefore we are in no
position to judge the point submitted for decision.
It interested us to read this passage in the letter of
our correspondents: "We don't dare to trust a deci-
sion to the daily newspapers after the warnings we
have received about them in your 'Jury' columns."

"GROVE'S 'Dictionary of Music and Musicians'
(revised edition, Vol. IV, 1908) states that the Sar-
rusophone was designed in 1863, by Sarrus, a band-
master in the French army. In 'Organographie,' by
the Comte Ad. de Pontécoulant, the sarrusophone is
mentioned. Now, the second volume of 'Organo-

graphie' was published in 1859. De Pontécoulant
says (p. 513): 'Gautrot, striving to counterbalance
the success and the vogue of the saxophone, thought
to produce a huge imitation named the sarruso-
phone.' The inaccuracy in Grove's Dictionary is
only one of many."—Philip Hale, in the program
book of the Boston Symphony Orchestra, February
12, Boston.

SALOME is a most obstinate lady. She absolutely
refuses to obey the New York daily newspaper
critics and continues to be a tremendous financial
and artistic success at the Manhattan Opera after
scoring a resounding triumph in Philadelphia last
week.

THE annual newspaper discussion of the problem
of living on \$100 a month has brought to light a
man in Colorado who says he and his family live on
\$30 a month. If he had also said that he saves
money the inference would have been that he was
a musician.

NO ATTENTION.

It is about time to get into shape an idea which
rests vaguely in the minds of some of the artists in
reference to the attention that is to be paid to them
by this paper. We conduct this paper just the same
as a daily paper—that is, upon business principles,
because otherwise it could not exist. We advocate
that artists should be paid for their services, be-
cause it is a business principle that is vital. There
can be no art without money. Without money there
is starvation, but not art. It is only the rich nations
of antiquity that could afford to cultivate art. Art
is a direct result of commerce—not an indirect, but
a direct result of commerce. People become
wealthy and demand artistic surroundings. As soon
as they pass beyond a certain stage, there is an op-
portunity for the mind to expand outside of the
difficulty of meeting the demands of existence, and
it is this struggle for existence in which those who
conquer demand a retribution that comes in the
shape of enjoyment, pleasure and the search for the
beautiful in order to compensate.

To return, therefore, to our mutton, there are a
number of musical organizations not advertising in
this paper, and, as a consequence, they receive no
notices. We have no time. We devote our time
to those that are interested in THE MUSICAL COURIER
and in the dissemination of such information
as will be of benefit to the musical world in our
judgment. We have no other judgment we can
appeal to. There are artists, many of them, too
many to mention, advertising in this paper, and
these artists are engaged by the institutions and
concerns who do not advertise with us. We wish
to give notice today that we shall pay no attention
whatever to the performances of these artists when
they play or sing with such organizations. It is im-
possible for us to devote any space or time to such
organizations and institutions, and while we will do
justice to our advertisers in devoting the proper
space and proper time to them when they sing and
play outside of these performances, we can give no
assignment to a critic or reporter to attend the per-
formances in which they play or sing given by or-
ganizations that do not advertise. It must be re-
membered that in most cases they are engaged by
those organizations because they advertise in this
paper and have become drawing cards, as it is
called. If they could not draw at the box office,
these organizations would not engage them. There-
fore, on the strength of advertising in this paper
they are engaged, and that is sufficient recompense.
In addition to this, we cannot be called upon to give
free advertising to the organizations who engage
them unless those organizations also advertise in this
paper. It is all strictly built upon newspaper lines,
this position, and it cannot be maintained otherwise.

PREMIERE OF PADEREWSKI'S SYMPHONY.

THE NEW WORK PLAYED IN BOSTON ON FEBRUARY 12 AND 13—UNEQUIVOCAL TRIUMPH.

Paderewski, the composer, has been known longer than Paderewski, the pianist, but our arbitrary public chooses to think otherwise, and to many admirers of the great Pole it seems that he has taken to writing in the larger forms only since last season, when he elected to appear as the executive interpreter in his new sonata, and variations and fugue, for piano.

Those who follow such things more closely know that Paderewski had put to his credit a piano concerto, a sonata for piano and violin, and at least two sets of piano variations with fugal ending, before his name was first spoken of generally in this country, some seventeen years ago or so. Bote & Bock, the famous Berlin music publishers, had more faith in Paderewski as a composer than as a pianist, and they encouraged him to the extent of issuing many books of his piano pieces, among which were some that found vogue at once among musicians, and attained wide popularity when played publicly later by Paderewski himself.

Aside from the one time ubiquitous and really admirable "Minuet," other works from Paderewski's pen that had a large sale among all classes of pianists were the "Voyager's Song," the "Album de Mai," the "Legende," "Melodie," "Cracovienne Fantastique" and several of the mazurks, krakowiaks and polonaises.

The A minor variations in particular, with their Mozartian subject, appealed to a wide gallery of dilettante and professional pianists. In all the Paderewski output of that time there was no end of frankly sensuous melody, markedly romantic and gently melancholic; an excellent and adaptive piano idiom; a free use of typically Polish dance rhythms and folk tunes; a large love of bold harmonic contrasts, and everywhere copious and undeniable evidences of a thorough musicianship that testified to hours well spent under the contrapuntal guidance of Urban, at the Berlin Royal High School of Music. It is a comical idea, by the way, to think of Paderewski, the most unconventional of interpreters, as emanating from that stronghold of conservatism and pedantry.

After financial success and consequent leisure came to the triumphant Paderewski, he conceived the idea of creating a large work for piano and orchestra to represent symphonically some of the Polish moods and musical coloring (if not the themes) he had symbolized for the piano in his volumes of krakowiaks and mazurks. He wrote his famous "Polish Fantasia," whose first performance was at Carnegie Hall, New York, with the composer at the piano. The brilliancy, melodic charm and rhythmic uplift of the piece made for a great success with the public, and the "Polish Fantasia" would have become a standard work in the piano repertory if nearly all of Paderewski's colleagues had not effectually killed the piece by ignoring it on their programs. A few played it and never failed to duplicate the success achieved by Paderewski in the composition. The present writer remembers well the sensation made in Berlin among the piano sharps when the late Jessie Shay gave the "Polish Fantasia" its first performance at a concert in the German capital. All things considered, it is inexplicable that Paderewski has not played this ebullient work in recent years, for even if his general artistic tendencies have changed and he strives now toward a loftier style of musical expression than formerly, at least the sincerity and true national ring of the "Polish Fantasia" would appear by far to overbalance those of its aspects which feature merely external glitter and virtuoso display.

The elimination of this opus from the repertory of Paderewski marks the beginning of the sharp transition he underwent some years ago in his ideals and methods as a composer. Some songs sung here by Sembrich gave further intimation of the new mission he was seeking to fulfill and the more serious aspect he was assuming toward his art. Then followed the piano sonata and the variations played here by Paderewski last season and written in the intervals between work at his first symphony, commenced by him several years ago. Beyond their constructive

skill and perfection of form, the two compositions just mentioned bore but few of the ear marks characteristic of the earlier Paderewski publications. The facile melodies, the agreeable (and sometimes obvious) manner of seducing the ear with lilting rhythms and languorous harmonies, the sure lay appeal in dance movements and sentimental thematic sequences, the challenge to the technical sense of the player—all those signs were missed in the sonata and the variations, and the musical world realized that Paderewski had indeed cast from him the dross of empty tonal delights, and now was devoted to fashioning the pure gold in art into the forms made noble by the most illustrious creators in music. Some called his sonata and his variations crabbed and cold, but the true appraisers recognized them as the significant experimental expressions of the larger voice that had not yet found itself.

All the foregoing preamble is more necessary in this review than might have appeared to the reader during its perusal, for the point this argument is leading up to, and now has reached, is that in the B minor symphony performed at Boston last Friday and Saturday, Ignace Jan Paderewski expresses himself at the fulness of his mature powers as a composer, employs a manner of utterance supremely dignified and instinct with conscious mastery, and tells an eloquent moving musical tale in graphic and convincing fashion.

To understand exactly the sort of poetical and musical material Paderewski chose as a basis, and his æsthetic purpose in this work, the quickest way is to look over the sketch "based on information furnished by the composer" to Philip Hale, for that erudite gentleman's marvelously thorough program book of the Boston Symphony concerts:

The symphony op. 24 is in three movements: I. Adagio maestoso; allegro fuoco; II. Andante con moto; III. Allegro vivace.

The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed, and the parts were copied in December, 1908.

"The symphony is written as a patriotic tribute of the composer to his native country, and it was directly inspired by the fortieth anniversary of the revolution of 1863-1864. There is no absolute program for either the first or second movement. The first movement is free, but classical in form. It seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement in which the composer endeavors to express the lyric nature of his race.

"In the third movement Mr. Paderewski has followed a sharply defined program. It is in effect a symphonic poem, and is peculiarly in memory of the revolution of 1863-1864.

"In the opening of the movement is felt the spirit of social and political unrest which filled the country prior to the outbreak of the war—the unrest of the young hot-heads, the youth of the nation, who longed for independence. Older heads, conservative age, counseled patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyancy and joyousness have been taken. The anthem is treated not unlike a dirge; it appears in a subdued, sad mood.

"The youth refuse to listen. The atmosphere of restlessness subdues the remonstrances of the elders, and the spark of revolution ignites with the appearance of the second theme, a theme of brilliant chivalric character, which has been heralded by faint distant trumpet calls—the summons to war.

"Light hearted, gay, and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which, with their dark, heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous, and battling; yet, as the con-

lict progresses, it is gradually lost in the gloom of defeat, finally disappearing in an atmosphere of utter despair.

"Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher—lamentations for the Fatherland ascending to heaven.

"A quick transition of mood follows, from gloom to brightness. Hope returns, and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme on which will be built the fourth movement yet to be written."

The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement. It will be a scherzo.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, a set of three kettledrums, side-drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone, and the usual strings.

The tonitruone is an instrument of percussion which Mr. Paderewski himself invented. It gives the feeling of far distant thunder in a way which cannot be accomplished with the bass drum.

That is an admirable "program" guide through the symphony, for it relieves the reviewer from trying to guess the specific meaning of the composer in each measure and modulation. As Ernest Newman pointed out in an exceptionally strong essay published some time ago in *THE MUSICAL COURIER*, program music in itself is not wrong; only those composers are wrong who write that kind of music and then fail to furnish sufficient program with it. Paderewski gives enough data to establish definite moods and it is obviously moods that he depicts rather than events, except possibly in the "battle scene" of the third movement.

The "adagio maestoso" with which the symphony opens is a long prelude, somber in coloring, and given over chiefly to string declamation. There are some characteristic ascending double note passages for woodwind, reminding one distantly of the mournful second subject in the "Polish Fantasia," where the English horn plays such a prominent part. The sad, reflective mood of the symphony's opening continues for a considerable time before there is a change, the music then growing restless, with suggestions of martial strains, that are heard throughout the development of the string and woodwind motives first mentioned. A big, full throated and melodious climax, following a stretch of formal thematic development, seems to sound the glories of Poland at its greatest, when its brilliant court, efficient army, and successful political strategy represented strong factors in the Europe of that period. A suggestion of far off thunder is plainly meant to mark the fateful cloud that appeared to hang over Poland even at the time it thought its destiny to be of the fairest outlook.

An episode of loud and thrilling strenuousness is followed suddenly by a few measures of a very beautiful organ solo, and at its end two short, sharp chords for full orchestra mark the totally unexpected close of the movement. It is a pity that Paderewski did not supply a complete story with this section, and give his motives subtitles, for they are not of the long breathed, ear tickling kind to stimulate the fancy without a key to their exact significance in the programmatic scheme. The composer may have started with the express intention of writing a first movement in the accepted form and style of the classical symphonists, and there are in his utterance some of the processes and divisions of that system, but the listener simply cannot free himself from the impression that he is hearing a work depicting certain definite pictorial impressions in the composer's mind. It is quite unlikely that Paderewski would set himself the task of composing a musical epic embodying the history and character of a nation—his nation—and then begin tamely by con-

structing an academic symphony movement, in which emotion is carefully held in check so as not to overbalance the rote and rule of formal and traditional requirements. No; the opening part is purely "program" music, and no one could convince the present chronicler to the contrary. As Philip Hale remarked knowingly in his Boston Herald criticism: "The symphony might bear the title 'Poland.'" The restraint that marks much of the introductory part and keeps it largely in somber mood, is the art of a master of climax who knows the value of musical story telling, and reserves his most impressive declamatory effects for the moment when they will be most needed to sustain the interest of the listeners. Disheartening stories had been spread after the rehearsals, that the new Paderewski symphony takes seventy-five minutes in performance and is "too long." According to the tempos taken by Fiedler last Saturday evening, the work occupies exactly sixty-four minutes—or one hour and four minutes—in performance. Several well known symphonic poems occupy almost as much time as that, and they have not the saving grace of being divided into three movements, like Paderewski's symphony, with pauses between. It must be remembered, too, that the history of Poland is long and complicated.

The second movement is lovely lyric writing, with effective violin soli, soothing harp accompaniments, and sustained, elevated poetical sentiment throughout. The prevailing plaintive mood does not offer sufficient contrast, coming after the gloomy first division, but that is an objection from the standpoint of the public only. Plainly Paderewski in this symphony composed as he felt, and not as the public might have liked him to feel. The andante took fourteen minutes to play, the first movement occupying twenty-five minutes.

The finale is truly a symphonic poem, full of widely divergent moods, elegiac, joyful, confident, rhapsodic, ecstatic; and then inversely, after the tragedy of the lost war, frantic, bereaved, hopeless, despairing; and again at the end, buoyant, optimistic, glad-some, triumphant—expressive of the belief that, though Poland has been put in subjection and parceled out to other lands, the Polish national traits and character will never die, and the hearts of its people always will beat in patriotic pride at the past achievements of the race and live in hopes of a regeneration and ultimate freedom from the yoke of oppressive Russia. The "program" of the third movement is extremely lucid and the music follows exactly the scheme laid down by the composer in the outline quoted heretofore. The "unrest" motif and those of the "youths" and "elders" are strikingly appropriate and suggestive. Their musical treatment leaves nothing to be desired in the way of skill or variety, and yet the contrapuntal machinery never is strained to such a pitch that its creaking out-sounds the song of the melodies. The "chivalry" episode is scored with gorgeous color, and represents that portion of the symphony which will find its way most quickly and amiably into the sympathy of the lay listener. The departure for battle of the "gay youth of Poland" keeps up the lighter spirit in the score to the point where the din and clangor and percussion of war take precedence of every other tonal consideration. The martial noises are produced much as other composers before Paderewski have brought them out of the orchestra—Strauss excepted, whose battle music in "Heldenleben" is the last musical word on that subject. The Polish anthem is made to take on varying moods, the most effective being that in which it breathes defiance, and finally, after the defeat, transforms itself into a lengthy, deeply felt threnody, to mark the enduring sorrow of Poland over its fallen heroes. The apotheosis follows, and toward the end develops into a rhythmically irresistible, whirling, onward pressing tarentella figure, which brings the symphony to an exciting and brilliant close. The interest in the third movement does not flag from start to finish, and it

is by all odds the strongest portion of the entire work, richly imaginative, passionate, stirring, intensely vital.

Paderewski's opus 24 is a tremendous stride in advance of anything and everything he has given us before, and bespeaks further important achievements to come in the domain of orchestral composition. Any one with his gift of melody, his technic in instrumentation and his unceasingly active musical fancy is bound to produce work that will impress audiences possessed of a sufficient degree of culture to appreciate music made for music's sake and because its composer felt the need of tonal publication of his thoughts and emotions. This Paderewski "Polandia" is music of that kind, and as such it raises its creator to a high place in the annals of symphonic achievement. The one thing lacking in the composition is a scherzo, employing some of the picturesque dance rhythms of Poland. Such a movement would relieve the long prevailing periods of gloomy expression, and could easily fit into the frame if the introduction to the first part, the lamentation in the last, and several of the development periods were curtailed judiciously. There is long drawn out repetition sometimes that does not harm the work now, but would militate against it after the addition of the fourth movement which Paderewski plans at the present time. Some of his friends know that he completed it (in the form of a scherzo) some two years ago, but decided to put it aside and write another in its place. The last movement occupies twenty-five minutes, like the first.

Symphony Hall was jammed full of auditors, many of whom had come long distances to hear the new work, and they applauded the lion of the evening vociferously, who insisted on dragging Fiedler to the front to share in the tributes. The playing of the orchestra was superb. The symphony is difficult, but was set forth with suavity, polish and precision by that magnificent musical instrument known as the Boston Symphony Orchestra.

The rest of the program consisted solely of Saint-Saëns' excellent C minor piano concerto, played by Paderewski in his inimitable manner and greeted at its finish by the customary ovations which his performances always bring him. His art was the greater last Saturday evening because of the fact that he had a most unsatisfactory piano upon which to expose it. The great pianist surely was worthy of a better instrumental medium than the one supplied him on that occasion.

After the concerto not a soul stirred until Paderewski was forced by the encore brigade to play for them Debussy's "Reflets dans l'eau" and Mendelssohn's "Hunting Song," thus breaking the rigid "no encore" rule of the Boston Symphony Orchestra. A third gratuitous solo was about to be delivered by the pianist as the inditer of these lines left Symphony Hall to catch the midnight express for New York. L. L.

THERE is a rumor that the Washburn Copyright Bill will be reported by the Committee on Patents this week in the House of Representatives. The old suggested provision in the measure protecting the rights of authors against music rolls and discs prevails in this bill, giving five per cent. of the gross receipts on works reproduced on musical devices to authors, and where such allowance is withheld, authors are authorized to sue for in amounts not exceeding \$5,000 in each case. What is meant here, is owners of copyrights, not authors. Very few musical composers own their copyrights. Even if this measure should go through, there is no chance at all for its maintaining itself. It cannot win out. There is no way in which the owners of copyrights will ever be able to secure the proper information on the subject of mechanical devices, and if they should do so even those who refuse to pay will be perfectly safe on the ground that the bill itself has no standing as a constitutional measure.

OBSERVATIONS ON OPERA.

We have been confronted again this last few days with the reliability of the daily papers on operatic matters. They published a lot of gossip and unreliable assumptions and the following day some of them had to recant publicly on account of the issuance of the following note, sent out by the board of directors of the Metropolitan Opera Company:

A story has been published in a prominent place in one of the papers this morning relating to the Metropolitan Opera House. The Metropolitan Opera Company has always avoided and will continue to avoid being drawn into a newspaper discussion of its affairs. It abstains, therefore, from denying the many errors contained in the article in question; but, inasmuch as that part of the story which refers to the future position in the Metropolitan repertoire of German opera is calculated to disturb and mislead that large portion of opera subscribers who in common with most lovers of operatic art admire German music, the Metropolitan Opera Company desires to state most emphatically and unequivocally that German opera in German next season will have as prominent a place in the repertoire as heretofore and that no change whatsoever is contemplated in relation to the personnel engaged in or to the manner and the matter of presenting German opera at the Metropolitan Opera House.

The reason that no confidence can ever be acquired by these daily paper statements on operatic and other matters also is because the men who are interested in them look at these subjects on which they write for public consumption from an interested viewpoint. Necessarily, all their statements are colored by their interests. What they state represents what they wish, and the facts generally represent what others wish, and in this conflict of wishes and hopes and fears and "boodle" and "graft," the daily papers must necessarily misrepresent. Now, if the proprietors or the people at the head of the papers would know this all they could stop this injury to the property, but they are men of means, or of leisure, or indifference, etc., and have other things to attend to, and these musical departments are, therefore, conducted in a manner that has brought daily New York criticism of music to such a low ebb that absolutely nothing is believed that is stated, and no criticisms have any further value except in the sense of the comparisons in which we illustrate the condition in the parallel columns published every week.

Now, let's see what the status is at the Metropolitan. Some time ago the manager, Signor Gatti-Casazza, and the conductor, Signor Toscanini, insisted upon having it understood that their contracts should be fixed before the end of the season, and these contracts were fixed and these gentlemen had their status fixed through those contracts. There has been some effort made since to secure different interpretations than those that are understood, but it seems that nothing could be done to alter the course these men laid down for the next two seasons following this one.

Now, whether Mr. Dippel will remain or not is a question altogether remaining with Signor Gatti-Casazza. It doesn't remain with the daily papers, or the critics, or THE MUSICAL COURIER, or anybody. Under his contract as manager of the Metropolitan Opera House he is going to do whatever he deems best, and so far as I see this thing, as a man in active life and in music and affairs generally, I don't see that it is anybody's business, least of all the daily papers.

Now, in order to get around this thing to embarrass the situation, such articles are written as appeared on Sunday. Instead of Signor Gatti-Casazza paying no attention whatever to them, passing them by—and I can tell him that he will gain a tremendous advantage by following that course, because I from personal experience have tried it and it has succeeded—instead of Signor Gatti-Casazza simply letting the thing go by without attention, he, as a foreigner who is not yet acquainted with the moral locus standi, feels as if some statement should be made. There is absolutely no reason for it.

It is probable that Mr. Dippel will receive recog-

nition. He may get the control of the opera outside of New York—that is, in Brooklyn, Philadelphia, Baltimore and on the road, or something of that kind, although this is not a statement that is to be accepted as bona fide. It is merely a suggestion that has been hinted at; but whatever is to be done will be done by Signor Gatti-Casazza as manager. As to German opera, why, that will be given. The only trouble about the German opera is the difficulty in finding singers. After people have heard singing here for some seasons they don't want shrieking and yelling. They are not satisfied with it any more.

Signor Toscanini is a man with a will, because he knows he is right, and he intends to carry the opera project through artistically. He is not going to submit to the whims and moods of a singer like Farrar, for instance, who refuses to come to rehearsals, and who doesn't sing at the performances as she has been told to sing at the rehearsals and as it has been accepted by the conductor. It will not do. Miss Farrar must come to the conclusion that she is a part of the general ensemble of artists or she is not an artist—one or the other. This ruling of the roost, as we call it, at the Metropolitan on the part of a few sopranos is all over. It is a tradition that is destroyed. When a genuine artist like Mr. Toscanini comes, that ends it or it ends Mr. Toscanini. It is a question of choice. If the people in New York want this kind of foolishness on the stage, why, they can buy off Mr. Toscanini, give him a stipend and have Miss Farrar. It is a sorrowful thing for us Americans to consider this all from the point of view that the foreign artist comes over here and attends rehearsals. The foreign artist is conscientious on the stage, Caruso being there at the moment for every rehearsal, and yet Miss Farrar objects and refuses at times. Does anybody believe that Mr. Toscanini would disgrace himself, insult his own personal dignity by submitting to such a frothy and absurd claim that a prima donna has rights above the opera itself? This matter will be straightened out also; in fact the whole cabal system will be destroyed by Gatti-Casazza and Toscanini before they get through. They will clean up the opera house and get through with these combinations between prima donnas and music critics that end in banquets of mutual admiration societies, in which the daily papers are utilized to boom the interests of individuals for business purposes, to the sacrifice of the great operatic plan that has been launched here.

Mr. Hammerstein, in the meantime, is doing business and he is going to continue to do business, and as long as this manipulation takes place at the Metropolitan between a few sopranos and a few musical critics of the daily papers, why Mr. Hammerstein is sure to get the advantage. What does it amount to, anyway? The thing is to give opera and not to pay any attention to what interested people may say about it one way or the other.

AND now the musical profession is threatened with the yellow peril. On top of a recent pronouncement that, as compared with the Chinese, we are infants in the art of music, comes the report that Mon Fow, the great Chinese tenor, will tour this country next year. Here is a report of the matter from one of our steamed contemporaries: "A Chink high note grabber named Mon Fow has Caruso skint when it comes to a showdown on the shout proposition. He will stack up against the American game next year, but may need a jimmy to pry loose the mazuma. Mon Fow, honorable heathen gentleman, slinger of Eifel Tower notes, from Canton (not O.) is said to have Caruso, honorable Christian American gentleman from Italy, beaten eight furloughs and several rods in race war for vocal sounds. He are coming to America soon for demonstration of superiority of Eastern civilization over Western barbarianism."

MAHLER AND THE PHILHARMONIC.

Gustav Mahler was obliged to give the ladies who have charge of the new Philharmonic organization quick notice that a decision had to come immediately as to his future in this city in relation to orchestral concerts. He had an offer from the Boston Symphony, unless things were greatly misrepresented. At least, this offer was suggested or used and a meeting was rapidly called, and Mr. Mahler was selected as the conductor of the Philharmonic for next season, and two Mahler concerts were arranged for this season at the end of the Philharmonic season. At the April meeting Mr. Mahler will be elected as the successor of Safonoff.

Under the reign of Safonoff, the Philharmonic finally reached the stage in which its whole theory was bound to be wrecked, for Mr. Mahler now goes into the Philharmonic no longer as the selection of the Philharmonic, but as the selection of destiny. Now, the next thing necessary is for a Board of Directors to select the conductor entirely outside of the Philharmonic—that is, the people who will put up the money in the future will select the director. Mr. Mahler is understood to have accepted it under condition that he is to be permitted, during the first season, to weed out of the orchestra the incompetents; that it is to contain a strength of a hundred players on the average, and that rehearsing is to be systematized according to his rule. We probably shall have some concerts here next year by our local orchestra. It will be the first time that we will have concerts. Notwithstanding all the traditional talk about our concerts in this city fifty years ago, forty years ago and twenty years ago, so far as New York is concerned, it never had an orchestra that played anywhere like the Boston Symphony. If that isn't so, why, then, the Boston Symphony concerts amount to nothing; they are mere figments. No one who believes in the righteousness of the cause of music for one moment would assume that these various concerts of the Damrosch Brothers represent any musical elevation as compared with what is done by the Boston Symphony Orchestra. It is an impossibility. Even if the Damrosch Brothers were the greatest conductors that were ever sent here by a divine Providence (R. I., or any other source), the concerts could be of no consequence because they are not rehearsed. A few rehearsals are not rehearsing. Rehearsing is a constant matter, going along in its regular step until it culminates in the performance. These mere tentative rehearsals are not even rehearsals, because the same musicians do not play at the rehearsals that play at the concerts. These so called rehearsals, here are farces, except at the opera. That is the reason the opera orchestra can produce results. It is probable that Mr. Mahler, if he gets into this scheme as he wishes to, will retire from the opera. But the Philharmonic concerts, which have now been forced into the hands of Mahler by a competitive bid, must take higher rank in the future.

Safonoff, on Saturday night last, made a number of theatrical displays that were entirely unwarranted. He repeated the last movement of the Haydn symphony, which was not right; he permitted the soloist to play an encore, which was contrary to the traditions of the Philharmonic, and when the conductor of the tone poem "Abraham Lincoln" was to mount the podium to conduct his work, Mr. Safonoff pompously strode down the terrace of the orchestral seats and pointed to Mr. Stahlberg and delivered the baton to him and then retired and sat down among the players. This must have been great joy to the Safonoff family, but the Philharmonic Society must be congratulated that the tenure of the conductor is about concluded.

It is a peculiar fatality that New York, at the same time, should simultaneously be compelled to enjoy the conductorship of Safonoff and the Damrosch Brothers, not mentioning Mr. Altshuler and other minor orchestral majors. No matter what the

weather may be, there is always sunshine for the intelligence during the week when the Boston Symphony plays here. The two concerts of tomorrow and Saturday will give us something to brighten up from the depression of this orchestral situation in New York.

NULLIFIED COPYRIGHT.

(Seventeenth Article.)

That the nullification of the manufacturing clause of the law of 1891 is of transcendently greater importance than any other question affecting American musical art, American composers, American publishers, plate engravers, printers, and in a broad sense the whole American nation, can now no longer be doubted.

We have proven the existence of conditions which make American musical art, in the creative field at least, an impossible dream so long as they are allowed to exist.

We have proven the existence of conditions which have confined our publishers to the production of insignificant two and three page songs and teaching pieces.

We have proven that, no matter how meritorious the musical works of American composers may be, they cannot find a publisher who will publish them here, for there are no such American publishers.

We have proven that the condition which has and is causing all these tremendous evils results from the plain violation of the law of 1891, through the medium of a friendly suit, which set forth the astounding doctrine that "a music book is not a book," thereby enabling foreigners to import their cheap foreign editions free of duty and obtaining copyrights here by filing these foreign editions upon the idiotic theory that they are not books.

We have proven that this maintains a discrimination against ourselves and in favor of foreigners which amounts to the tremendous mathematical formula of *more than twenty thousand per cent.*

Therefore, not one of the copyrights that have been obtained in this manner are legal.

No one needs to pay any attention to the fraudulent copyright notice imprinted upon such publications.

The action of these foreign publishers in not complying with the plain requirements of our law practically places all such publications in the eminent domain, and in our opinion any one can reprint them with perfect impunity.

That these foreign publishers know they are violating the law; that they know their claim to copyrights are invalid, is evidenced by the fact that they have successfully and persistently avoided having the issue tested by the courts, and every time their alleged copyrights have been infringed, instead of going before a United States court and asking for an injunction, they have by various tricks and subterfuges not at all creditable to themselves proceeded against the alleged pirates upon their supposed possession of trademarks. At the same time they have cleverly conveyed the impression to the trade through the medium of lying statements in the trade press, that they were protecting their alleged copyrights.

In this species of persecution we are ashamed to say they were aided and abetted by certain American publishers, who it will thus be perceived were pulling their chestnuts out of the fire for them, and some of these selfsame American publishers were actually so blind to their own interests as actually to put up a fight against the placing of music in the manufacturing clause of the proposed new copyright bill.

Is it not an edifying spectacle which is thus presented to the mind's eye when supposed business men turn in and help their greatest enemies to retain an advantage which is crushing the life out of their business?

How can any intelligent action ever be expected

from a set of men so blind to their own interests? They should adopt as a motto: "If we have ever done anything that we ought to be sorry for, we are very glad of it," for that is practically their position upon the question of copyright.

There can be no question as to the interests of the American publishing trade upon the nullification of the manufacturing clause of the law of 1891, for it is really a question of life or death to the business of high class music publishing in these United States. But so shortsighted and dense are members of that trade to their own interests that in our opinion this great wrong would never be righted if it depended upon them in any degree whatsoever to right it.

This will in no wise influence THE MUSICAL COURIER, however, for if it is necessary we shall alone and unaided carry this important campaign to a successful issue, to the magnificent end that American musical art, which now languishes and is almost moribund, shall once more be given a new lease of life, and to the further end that Americans with a love and pride for their country shall not be humiliated and shamed whenever the subject of music is mentioned.

To all American composers we are able to convey the assurance that the present conditions, so destructive and discouraging to them, shall be removed in the near future through the efforts of THE MUSICAL COURIER.

Then, and only then, shall they be enabled to enter into their own art kingdom on their merits.

Only when we have succeeded in ending the tremendous discrimination of more than twenty thousand per cent. against American composers, publishers, engravers and printers, and in favor of foreigners, shall we cease our efforts.

Only when the foreign aliens who now have us by the throat shall be forced to obtain copyright upon the same conditions as are now imposed upon our own citizens, shall we deem our self-imposed task accomplished.

In those glorious words of the immortal Lincoln we assure our readers that it is "with charity for all and malice toward none" that we are fighting for fair play for Americans.

And when the day arrives when we can consider our campaign successfully closed, the dawn of a new and glorious day for all things musical shall spread its roseate hues athwart the horizon of great promise.

THE INTERNATIONAL ART SOCIETY.

The International Art Society of New York, which has club rooms at the Waldorf-Astoria, is, as is known, organized to protect musicians and others from appearing before clubs and publicly without receiving fees for their services. Its president is Mrs. J. Christopher Marks. Among its Board of Reference is Rev. Dr. Charles H. Parkhurst, Rev. Herbert Shipman, Rev. Thomas B. Gregory, Rev. Charles A. Brown, Rev. John Williams, Rev. Dr. Frederick Lynch, Tali Esen Morgan, Dr. J. Christopher Marks, F. W. Riesberg, Julian Edwards, Edmund Mackay, Paris Chambers.

The society is an outgrowth of the protests made in this paper for many years against the habit or practice of many musicians to sing and play for nothing in clubs and concerts and invitation affairs, and has gained a large membership now, having effected a great deal of good already among persons who, in their unprotected and unsupported profession, were compelled, as a matter of duty, or as a matter of convenience, or as a matter of speculation, to sing or play for nothing, when they should have received emoluments as other professionals receive in their lines. The society is bound to grow and to receive accessions to membership from the artists themselves, who should at once communicate with it (the business address is No. 154 East Forty-

sixth street, New York) in order to secure any additional information on this subject, which is entirely to the interests of musicians.

DATES OF CHOPIN'S BIRTH.

Here are the dates of Chopin's birth as given by various authorities the world over:

1810—Liszt.

February 8, 1810—Fétis in "Biographie Universelle des Musiciens."

February 22, 1810—Elie Poirée.

March 1, 1809—Madame Audley.

March 1, 1809—Cte. Wodzinski in "Les Trois Romains de Frederic Chopin."

March 1, 1809—Frederic Niecks.

March 1, 1809—Edward Dannreuther in his splendid work "Famous Composers," published Boston, 1895.

March 1, 1809—August Reissmann in "Handlexikon der Tonkunst."

March 1, 1809—Hugo Reimann in his "Lexikon."

March 1, 1809—"Buch der Musik," published Berlin, 1900, at Spemann's.

March 1, 1809—Albert Lowinski in "Musiciens Polonais et Slaves."

March 1, 1809—Sir George Grove in "Dictionary of Music and Musicians," adding "and not 1810."

And now a Warsawian journalist, Adam Darowski, writes that Chopin was really born in 1810, and that in 1910 Warsaw will celebrate his centennial. A book on the life and works of Chopin will be published there at that time and in different languages. Perhaps the correct date of Chopin's birth will then be disclosed!

EUROPEAN EXPANSION.

THE MUSICAL COURIER has its own offices in London, Paris, Berlin, Leipzig and other cities of Europe. It has recently made arrangements with the Concert Bureau of Emil Gutman at Munich for a complete representation of South Germany and Austria-Hungary. The Concert Bureau of Emil Gutman, Munich, is the largest in that section of Europe. Special offices have been opened in Munich and Vienna, and other offices will be opened in Stuttgart, Frankfurt, Buda Pesth and other cities. This will cover the ground of Germany and Austria-Hungary as it never before has been done in these columns.

There are a great many American artists in Europe and many more are going there, driven out of this country through the abominable interpretation of a just Copyright law, in which the American composer and musician has no opportunity for development. The American musician is driven, as it were, to the other side. The music of Europe must also be represented in these columns properly, and these are the reasons for the further expansion, which is a natural outgrowth of our constant activity on the other side of the ocean.

MISCHA ELMAN DOES NOT DRAW.

Mischa Elman played the Mendelssohn concerto at the Philharmonic, but it was not a classical performance like that of Albert Spalding. And the peculiar thing about this amazingly gifted violinist is that he doesn't seem to draw. At the Philharmonic concert on Saturday night there were no more than the regular subscribers. Very few people more attended, the hall was half empty, the boxes were half filled, the galleries were not loaded down with admirers of violin playing, and it seems odd that a violinist like Elman does not pack the halls. He was duly advertised, he was duly announced a long time ahead, his triumphs in England were constantly brought before us, and he plays wonderfully. Now, what is the secret?



Ksmith decided to go to the Opera, but there were so many works and singers he wished to hear for his \$5 that when the time approached to spend it he was in a quandary as to where and on what to do so. He decided to speak to Bjones, at the office.

"Bjones," said Ksmith, "you're pretty musical, aren't you?"

"Well," answered Bjones, "I ought to be; played in a mandolin club at college, and now my wife sings alto at the Sixth Presbyterian Church."

"What do you know about opera?" continued Ksmith.

"Everything," was the modest reply.

"That's good. You see, I'd like to treat myself to one opera performance this winter, but I want to see the best when I go. What would you advise?"

"Caruso, by all means. He's the whole opera. It doesn't matter what you hear him in. He's always glorious. Greatest tenor in the world."

"That's settled," said Ksmith, decisively; "I'm glad I asked you. I'll hear Caruso."

On his way uptown Ksmith studied the evening paper to see the repertory for the coming week at the Metropolitan. To his joy he noted that Caruso was to sing twice, in "Aida" and "Boheme." Ksmith fell into deep reflection as to which of the two works he ought to hear.

"Hello, old chap; what's troubling you? Can't you see a friend?" said a voice at Ksmith's elbow.

"Ah, Probinson," exclaimed the opera student, "I've been thinking about a matter you can solve for me. Do you know anything about opera?"

"Know anything about opera? Well, rather. We've got all the singers right at home on the reproducing machine."

"I'd like to hear Caruso. Shall I go to 'Aida' or 'Boheme'—he sings in both?"

"Caruso? My dear boy, don't do it. If you've got money to spend, spend it on Bonci. Caruso has the power, and the high notes and all that sort of thing, but for bel canto and velvety quality and—phrasing, give me Bonci every time."

"It seems to me there's something in that," assented Ksmith, gratefully; "I really ought to educate myself and hear vocal art at its best, when I do go."

That evening Ksmith went over to his married brother's house. He spoke of his intention to buy a Bonci ticket for "Aida."

"Ha! ha!" laughed the other Ksmith; "one can see you're a novice in opera and never read the papers. Bonci doesn't sing in 'Aida'; that's one of those loud operas. Why, he's got a little bit of a voice. If you want to hear vital, rousing singing, take in the Manhattan on a Zenatello night. There's your man—Zenatello. Don't miss him in 'Pagliacci.'"

"Are there no women in opera?" spoke up sister-in-law Ksmith. "For my part, give me a great soprano, even if the tenor is only passable. Sembrich in 'Rigoletto' or 'Lucia'—that's my choice."

"By jove, I think you're right," cried the original Ksmith. "I've been reading columns about that

woman. "She must be a marvel. Sembrich it will be for me."

The brother growled something about not knowing one's own mind, but the Ksmith with the \$5 to spend on opera thought silently of a brilliant plan of his own. He smiled and went home.

Arrived there, the young man found his roommate, Tjenks, undressing for bed. "Going to the opera next week, to hear Sembrich and Zenatello in 'Pagliacci,'" announced Ksmith, triumphantly.

"Why, you jay," mocked the jealous Tjenks, "Sembrich sings at the Metropolitan and Zenatello at the Manhattan. Besides, she doesn't appear in 'Pagliacci,' anyway."

"She doesn't?" queried the crestfallen Ksmith.

"Nope. You can't fool me on opera. I buy the tickets for the boss and his wife every week and I always hear him tell about it the morning after he's been. Look here. The trouble with most people is that all they want is song, song, song. They care nothing for the dramatic verities. If I had a chance to go to the Opera, I'd pass over Sembrich, Caruso, Bonci, Zenatello and all that bunch and see Renaud in the 'Tales of Hoffmann.' He takes three roles in that opera, so you're getting triple value for your money—see?"

Ksmith said he saw, but was very, very tired and would go to sleep and think it over.

In the morning the opera neophyte realized Tjenks' practical argument very forcibly, and, having made up his mind to see "Tales of Hoffmann," told his neighbor so at breakfast. She was a Miss Fmason and looked it. "If you insist on wasting your money," she fluted icily, "well and good. Renaud has no voice whatsoever. I know what I'm talking about, for my sister took vocal over six months in the Grand Conservatory of Music at Flushing, where we lived in our own home. Now, there's Sammarco, the most polished baritone in—"

"Pardon me for interrupting," broke in the old gentleman who always ate prunes for breakfast, "but I couldn't help overhearing what you young people said. Sammarco, if I may be permitted to say so, is an accomplished singing artist, most accomplished, but his representations lack histrionic conviction. He is too elegant to be forceful. It might interest you to know that I was clerk of a post office in San Francisco at which the celebrated Karl Formes used to mail his letters for the East. Yes, I remember him well; a fine looking man, with a pointed beard."

Ksmith had been feeling well when he awoke, but by the time he reached the subway station on his way downtown, his head seemed a trifle heavy and his vision somewhat bedimmed. Nevertheless, he bought his customary Morning Clarion and Morning Messenger and began to read the day's news. "Now I've got it," said Ksmith to himself suddenly and half aloud; "I'll turn to the musical page and read the criticisms. They ought to know." No sooner said than done, and at once the conscientious Ksmith was buried in an account that began as follows: "Last night, in company with a small and much bored audience, we suffered another repetition of Strauss' degrading and disgusting 'Salome.' This opera, if such it can be called, is a stench in the nostrils, an outrage to every sense of decency, an offense to the morality of the community, a conglomeration of din and dirt. Mary Garden shrieked and howled the cacophonous clangor that constituted the vocal part of her role—"

Ksmith laid down the Clarion and whistled softly to himself. "Whew!" he thought; "I'm glad I hadn't made up my mind to go to 'Salome.' Let's read the roast in the Messenger, just for fun." He unfolded the other newspaper and absorbed this description: "Strauss' fascinatingly lovely 'Salome,' with its wealth of descriptive orchestration, its limitless harmonic resource, and the glint and glow of its color in scoring, was heard by a packed house

last night, which followed the tense action of the swiftly moving drama with visible sympathy and emotion. Mary Garden sang the entrancingly lovely measures that fell to her lot with utmost art and a full sense of their beauty, and she—"

The Messenger described a sweeping arch in mid air as Ksmith threw it from him. The Clarion hurtled down the center aisle as the crow flies. The unhappy searcher after great operatic truths jammed his hat tight on his head, and staggered out of the train at Times Square, although his destination was Wall Street. In the open air he revived and headed for the Elite Theater, where he knew the ticket seller.

"Xcharlie, old boy," stammered Ksmith to his acquaintance, "you must help me out of this." Then he told him his adventures from the time he first had announced his intention to go to the Opera.

"Quite so, quite so," agreed Xcharlie; "I understand the situation and I'll set you straight. You must know, first of all, that the day of frothy Italian opera is done. Wagner killed all that. The brain as well as the ear should be appealed to in the opera house. Are we children? No. Then why listen to musical Mother Goose tales? The 'Ring' operas will give you something to think about, something worthy of a man's intellect. 'Siegfried,' 'Walküre,' 'Götterdämmerung.' Or if those are too strong for you, begin on 'Tannhäuser' or 'Tristan and Isolde.' Excuse me, there's a lady behind you who wants to buy a gallery seat for 'The Green Bat.' What is it, madam?"

Ksmith reeled away from the Elite Theater and bumped violently into a policeman. "Hey, there," blurted the minion of Tammany Hall, "can't you see where you're going?"

"I can see nothing—I wish I could," murmured the half comatose Ksmith, brokenly. Then into the ear of the astonished bluecoat he poured his miserable story of suffering.

"That's easy enough to fix up," commented the man behind the badge; "you see, I've been a policeman on the crossing near the opera house for nine years, and many's the ticket speculator and libretto seller I've had to club into line. I can recite all those opera billboards by heart, for I've been staring at them day in and night out ever since I was put on this beat. Wagner has passed into the discard, my boy. Can't I see that from the small crowds I handle when they play his operas here? And what does my colleague D'O'Brien tell me about the Manhattan, where he's on duty? They turn 'em away there in droves when they do the 'Jongleur de Notre Dame,' 'Pelleas and Melisande,' and 'Thais.' Ultra modern opera is what New York craves today. Those four hour affairs of Wagner won't do for this nerve racked, neurotically driven town. The 'Jongleur,' with its quaint medievalism, its sugared show of religious ecstasy; 'Thais,' a mixture of the sacred and the sensuous, the eternal conflict between the spirit and the flesh, steeped in soothing, saccharined orchestration; 'Pelleas,' shadowy, vague, mystic, remote, elusive, a nebulous tragedy of tonal transmutations, a shimmering—"

"Enough," screamed the cowering Ksmith; "lead me to the opera house—any opera house—I'll buy my ticket, then send for an ambulance—quick."

The policeman led the poor wretch to the portals of the Metrohatten, and stood him against the box office. Ksmith poked his drawn, chalk white face through the opening, and shouted at the ticket dispenser in an insane treble voice: "Gimme a ticket for Caruso in 'Walküre,' or Bonci in 'Meister-singer,' or Constantino in 'Parsifal,' or Tetrassini in 'Madam Butterfly,' or Siegfried in 'Pagliacci,' or 'Tristan and Salome,' or 'Pelleas and Sembrich'—or—or—or—"

Brrr! Brrrr! Brrrrr! The alarm clock rang with frenzied and unceasing insistence. Ksmith leaped out of bed and looked at the face of the

noisy disturbance. "Great guns," he gasped, "seven o'clock in the morning and here I lie dreaming as though it were midnight. That comes of reading about opera in those damned Sunday supplements." So saying, he kicked away a bundle of illustrated newspaper sheets that lay at the side of his bed where they had fallen when he dropped into slumber.

Ksmith turned out the belated light and walked to his dresser. A greasy dollar bill lay next to his watch and pocket knife.

He picked up the money, looked at it lovingly, and said: "Guess I'll go to the Hippodrome to-night."

LEONARD LIEBLING.

WAGNER ENDORSED BELLINI.

When Wagner was conductor of the opera at Riga, he selected, according to the International Society of Music of Paris, as a benefit opera for himself, Bellini's "Norma." He felt, of course, that the people of Riga enjoyed Italian opera, and yet he also felt the necessity to explain his choice, and he had the following poster issued, which was exhibited in the various portions of the city where such documents are to be found. One will see at once how cleverly he handled it:

THEATRICAL NOTICE.

On Sunday, December 11, 1837, a benefit performance will be given for me, when Bellini's "Norma," a grand romantic opera in two acts, will be produced for the first time. The undersigned feels that he cannot better prove his veneration for the dilettante public of this city than to choose this opera for this benefit, a benefit which has been tendered him on account of his efforts toward advancing and benefiting the young musical talent belonging to the theater of this city. Among all the creations of Bellini, "Norma" is the one which unites with the richest harvest of melody, the most ardor and the most profound truths.

RICHARD WAGNER,
Director.

At the dinner of the Sphinx Club in London, recently, there was a debate on the "Evils of Publicity"—publicity in this debate meaning advertising. In the course of his remarks, A. C. Plowden had the following to say:

As to the imbecilities and banalities of the press, only a day or two ago he took up a newspaper, and, glancing down a social column, he saw that some one or other had lent a room for a concert in aid of funds for sufferers from the earthquake at Messina. One would have thought that some mention would have been made of the artists, and so on. But no, not a bit of it. A few random names were given of different members of the aristocracy, and then there was a certain princess, not of the royal family, and this report went on to say that the princess sat next to the piano. (Laughter.) Of course, if the object was to give an advertisement to the piano, he could understand it, but the name of the maker was left out. As an example of absolute imbecility he thought that was hard to beat. (Hear, hear.) Similar paragraphs appeared daily in all the journals of this empire, from the most august to the most enterprising. (Laughter.)

As the artists performed without compensation their names certainly should not have been mentioned. When they insist upon being paid they will find their names mentioned, because that puts the publicity value upon them. It is so simple.

AND now they are going into Richard Strauss' domestic establishment, attempting to show how his home decorations, fittings, kitchen outfit and pantry contents all go to prove the morbidity of his artistic theories. A London paper secured this vantage ground and tried to make an analogy on that ground. Strauss must really be a pretty big man or he would escape such persecutions. However, it is not so bad with him as it was with such German composers as Mozart, Beethoven, Schubert, Franz and many others who could not afford any kind of decorations, domestic or imported. The poor fellows were actually hungry—physically hungry—while working to immortalize the artistic German nation which

starved them. Strauss had just sufficient genius to recognize the fact that great work could be done as readily with comfortable surroundings as with the wolf—not Hugo—at the door. Wolf himself had to suffer for ordinary comforts also. If Richard could be called poor Richard his music might sound more sympathetic to some of the carping carpers who would not mind having his income even without the ability to compose as he does.

EUGENE FIELD ON SEMBRICH.

[From Field's famous "Sharps and Flats" column, January, 26, 1884.]

It is not at all surprising that Madame Sembrich caught on so grandly night before last. She is the most comfortable looking prima donna that has ever visited Chicago. She is one of your square-built, stout-rigged little ladies with a bright, honest face and bouncing manners. Her arms are long but shapely, and in the last act of "Lucia" her luxurious black hair tumbles down and envelops her like a mosquito net. * * *

The comfortable looking little prima donna gathered herself together and let loose the cyclone of her genius and accomplishments. It was a whirlwind of appoggiaturas, semi-quavers, accenturas, rinforzandos, moderatos, prestos, trills, sforzandos, fortes, rallentandos, supertonicos, salterellos, sonatas, ensembles, pianissimos, staccatos, accelerandos, quasi-innocents, cadenzas, symphonies, cavatinas, arias, counterpoints, fiorituras, tonics, sub-medicants, allegriissimos, chromatics, concertos, andantes, etudes, larghetts, adagios and every variety of turlural and dingus known to the minstrel art. The audience was paralyzed. When she finally struck up high F sharp in the descending fourth of D in alt, one gentleman from the South Side who had hired a dress coat for the occasion broke forth in a hearty "Brava!" This encouraged a resident of the North Side to shout "Bravissimo!" and then several dudes from the Blue Island district raised the cry of "Bong," "Tray beang" and "Brava!" * * *

And it argues volumes for the culture of our enterprising and fair city that not one word of English was heard among the encouraging and approving shouts that were hurled at the smiling prima donna. Even the pork merchants and the grain dealers in the family circle vied with each other in hoarsely wafting words of cheer at the triumphant Sembrich. * * * It was an ovation, but it was no more than Sembrich deserved—bless her fat little buttons!

BIRTHPLACE OF LAFAYETTE.

THE MUSICAL COURIER publishes herewith, for the first time in this country, a picture of the chateau in which Lafayette was born. This paper does this because Lafayette has no relations whatever with music, although on his return to this country, when he visited us, there were half a dozen composers who wrote Lafayette marches and Lafayette dances. General Lafayette's father was not a musician either. There never was any composer named Lafayette. Here is a good chance. This house is on the route to Marseilles, on the P. L. M. Railway.



LAFAYETTE'S BIRTHPLACE.



PITTSBURGH, February 5, 1909.

One of the largest gatherings of the season was present last night at the Pittsburgh Orchestra concert and seemed to enjoy hugely every number on the program. Madame Nordica, who is ever popular in this city, was the soloist, and as usual took the audience by storm in her singing of the Beethoven aria, "Ah, Perfido," and a group of songs on the second half of the program. The orchestra presented the melodious Mozart symphony in D major and played it well. The large audience fancied the ballet music of Schubert in no uncertain manner, calling forth such an ovation that Mr. Paur was compelled to respond with an encore, repeating the third movement. The program closed with the brilliant "Roman Carnival," by Berlioz.

* * *

The Pittsburgh Festival Orchestra tour, under the direction of Carl Bernthaler, promises to be one of the most successful events ever attempted in the South. The tour opens at Richmond, Va., on May 3, and many of the largest cities of the South will be visited during the six weeks' engagement. A quartet of Eastern soloists will travel with the organization during the entire tour, giving oratorios in cities where large choruses are a feature. The soloists who have been selected are Florence Hinckle, Adah Hussey, Edward Strong and Frederic Martin.

* * *

The friends of Rachel Freese-Green, who has been studying opera in Paris for over three years, will be glad to learn of her marked success in an appearance at Covent Garden, London. Mrs. Green essayed the role of Sieglinde in "Die Walkure," and her singing and acting were so finished that the severest London critics spoke in the highest terms of her work. Mrs. Green, although a native of Canton, O., was for a long time identified with musical circles in this city, holding the position of soprano at the Third Presbyterian Church on Fifth avenue.

* * *

An interesting pupils' recital was given last week by Mr. Dodworth, of the North Side. The program was well arranged and contained the best examples of vocal and instrumental writing. Those who contributed to the program were the Misses Zimmers, Rosser, Alston, Mc-

Cready, Mrs. King, and Messrs. Mason, White, Earth, Hailstone and Atwood.

Ernest Francoise Jores has been very successful in his organ recital work, having covered a vast territory in the last tour. Mr. Jores has resigned his position at both the Third Presbyterian Church and the Friendship Presbyterian Church and will accept the position at Emory M. E. Church on Highland avenue the coming year. He has placed with Schirmer's a very melodious little organ composition dedicated to Charles Heinroth. Mr. Jores has prepared an attractive program for the next recital at Carnegie Hall, Duquesne, where he is the official organist.

Adolph M. Foerster, the composer, was honored this week by having an entire program of his compositions played at Wilkesbarre, Pa. This was to celebrate Mr. Foerster's last birthday, and the program was presented by J. Clarendon McClure, a prominent organist of that city. The program consisted of two preludes, an epigram in A flat, an exaltation in C minor, a postlude and five anthems. This goes to show that Mr. Foerster's works are enthusiastically taken up by the very best musicians, and furthermore highly appreciated. Next week Pittsburgh will honor Mr. Foerster with a rendition of two of his compositions, and the Pittsburgh Orchestra will play them on a program to commemorate the birth of Lincoln.

The fourth and last of Mr. and Mrs. James Stephen Martin's delightful musicals was held yesterday and attended by a large number of well known people. A program of unusual interest was given and listened to with enthusiastic approval. Those taking part were Mrs. C. H. Curry, Mrs. O. M. Coulter, Mrs. R. J. Johnston, Bessie Uean, Jeanette Garner, Jane Lange, Katherine Roth, Paul Harper and Silas J. Titus. Miss Hawley was the accompanist.

The pupils of William Oetting gave a studio musicale this week and a fine program was rendered. Compositions of Beethoven and Mozart comprised the program and were given by the Misses Gianelli, Flinn, Stienen and Graff, while Mr. Oetting played the second piano in the concertos.

Word has just been received that Dr. Giuseppe Ferrata, the distinguished Italian composer who made Pittsburgh his home for about seven years, being located at Beaver, Pa., has received two diplomas from the Royal Philharmonic of Rome, nominating him "distinguished member," both in the class of composers and in the class of pianists. This is considered quite an honor in Italy. Dr. Ferrata will be remembered as the successful contestant who carried off every prize in the Art Society contest of 1908, and all his friends will rejoice in this new honor conferred upon him.

Another musician that Pittsburgh is proud of is Dallmyer Russell, the Wilkinsburg boy, who has been studying piano in Berlin with Di Motta. Word was received this week that his debut in that city was a pronounced success and that the critics looked upon the young man's work with great interest. He gave a recital which tested his virtuosity in every particular and met the test easily. He played compositions of Beethoven, Di Motta, Bach, Liszt and Busoni, and his execution, his grasp of Beethoven, and the innumerable fine points which appeal to men who have listened to the best pianists in the world have placed Mr. Russell in an enviable position. His first teacher was his mother. He afterward studied with Carter in this city, and then went to Europe, where he was associated with Di Motta, the court pianist of Portugal.

Later Pittsburgh News.

PITTSBURGH, Pa., February 13, 1908.

Pittsburgh composers were honored last evening at the Pittsburgh Orchestra concert. Two men who have spent many years of hard work and faithful endeavor to bring about a strong musical atmosphere in Pittsburgh occupied places on the program. The entire program was composed of the works of American composers in honor of Lincoln's Birthday, Dvorak being the only writer one could not say was an American. Still, as the "New World" symphony was written in America during Dvorak's residence in New York, it is sometimes considered an American work. Surely it breathes a national atmosphere, for the pseudo Indian and negro melodies lend singular charm to the symphony as a whole. The work was played better perhaps by the local orchestra than at any time previous in the history of the organization, and barring a few slips of the brass it was a beautiful performance. MacDowell was represented by a suite for orchestra, the work being well contrasted in the various movements and exhibiting the delicate fancy of its creator. This suite was sympathetically interpreted by the orchestra. Mr. Foerster had

two numbers on the program, a "Reverie" and "Festival March." The "Reverie" is composed of exquisite melodies molded together in a skillful manner and breathing a peaceful atmosphere. Mr. Foerster has written some fine passages for strings and has been partial to the cello, for this instrument has been given a song of particular beauty and stands out above a delicate accompaniment. The "Festival March" is a vigorous piece of writing and "hangs together" well. The scoring is rich and full and the entire work highly effective. Mr. Zitterbart was represented by two movements of a symphonic poem which he calls "A Sailor's Life." There is an abundance of color in the work, and the nautical subject is treated accordingly. The first movement is by far the best, for in it Mr. Zitterbart has displayed great intelligence in orchestration; there are several novel passages in woodwind and strings that enhance the movement. The second movement is scored for full orchestra; the strain of double forte throughout the movements helps to detract somewhat from the effectiveness, although the writing is well done and the balance in the instrumentation just as good as in the first number. Mr. Zitterbart conducted as did Mr. Foerster, and received an ovation after this movement, besides getting two floral tributes to his work. Both of the composers, who have done so much for this city, were given a rousing reception, and Pittsburgh feels that she has composers who stand as high as any other city her size. Mr. Paur is ready to acknowledge this fact, and his broad policy is commendable. He is always ready and willing at all times to prove to the music public of this city interest in her musical advancement. He is exactly the man for the place, and Pittsburgh cannot do too much to show her appreciation of so fine a musician.

Edith Harris Scott, reader, and Silas J. Titus, basso cantante, gave a delightful evening of song and story at the Bellefield Presbyterian Church last Thursday evening. Mrs. Scott chose Elizabeth Browning's "The Ride of the Duchess May," Hall's "Sally Ann's Experience" and a story of Osborne's, and by her fine work won more friends. Mrs. Scott is greatly talented, for besides being an admirable reader she is a contralto of local prominence. Mr. Titus chose for his selections Gounod's "Vulcan's Song" and a group of songs by Homer, Secchi and Tosti, and sang them in such a way as to call forth enthusiasm, especially after the group of songs in which he displayed his rich voice and temperament. Both Mrs. Scott and Mr. Titus are well equipped to furnish an evening's entertainment, for both are intelligent and careful in the work.

The Bostonian Singers, consisting of Charlotte Gyer George, Adelaide Robb, Edgar Mason, Charles Zulauf, Edgar Shirley and Pierre de Barker, gave a very successful concert at Uniontown, Pa., last week.

Arthur Hartmann, the great violinist, assisted by Alfred Calzin, pianist, will give a concert before the Art Society next Thursday at Carnegie Hall. Mr. Hartmann is a young man of pronounced temperament and musicianship, and his work is being looked forward to by his many admirers.

The Apollo Club will give a concert February 25 at Carnegie Hall. Rinehart Mayer, the conductor, has arranged a pleasing program. Robert Blass, basso of the Metropolitan Opera Company, will assist. The club has been strengthened by the addition of many good voices since the last program.

The Cecilia Choir, an organization for the study of ancient and modern church music, under the able direction of Charles N. Boyd, will give a concert at the Eighth U. P. Church next Monday evening. Compositions of Bach, Palestrina, Reger, Theil, Becker and others will be sung. The instrumentalists assisting are Hollis Davenney, Theodore Rentz, Mr. Gross, Mr. Suloit and Frances Leech, accompanist. This organization occupies a unique and worthy position in the community and it should be appreciated by all who stand for the highest in music.

CHARLES W. CADMAN.

Eames Has Modest Farewell.

Emma Eames made her farewell appearance at the Metropolitan Opera House Monday night in the role of Tosca. The American prima donna has been a member of the company since 1891, and being nothing but a mere American her parting was without any of the sensational features that were arranged to honor Madame Sembrich. Eames received only flowers; Sembrich received valuable gifts of gold, silver, pearls and diamonds, in addition to flowers enough to establish a florist shop. Madame Eames also leaves the opera house without a farewell banquet planned by the music critics of the New York Sun and Tribune. But then Madame Eames is only an American and quite properly there is no reason why music critics of New York papers should honor her. America for European singers every time. Hurrah!

TORONTO MUSICAL EVENTS.

TORONTO, Canada, February 10, 1908.

Toronto is now in the midst of the great series of concerts given by the Mendelssohn Choir under the leadership of Dr. A. S. Vogt, in association with the Theodore Thomas Orchestra, under Mr. Stock. The concerts, which are under the distinguished patronage of Lord Strathcona and the Lieutenant Governor of Ontario, are the most brilliant and important of Canadian musical events, and for the time being eclipse all other matters of public interest. There has been an unusual influx of musical enthusiasts from various parts of the Province and a critical contingent from over the border. Five concerts are being given, February 8, 9, 10, 11 and 13, and at every performance the immense auditorium of the immense Massey Music Hall will be crowded to its utmost capacity. This is the twelfth season of the organization, and, judging by the two concerts already given, Toronto's virtuoso choir will this week fairly surpass its own unequalled record. The choir numbers 235 members, evidently chosen with the utmost care from the ranks of our leading vocalists, who deem it an honor to be associated with such an organization and conductor, the result being a superb body of tone of beautiful quality and reserve power, admirably balanced in all the parts and equal to any technical demand. Toronto audiences have learned to love and appreciate the fine qualities of their singing, which combines the perfect ensemble of the quartet with the precision and finesse of the well trained orchestra. The choir's opening number on Monday evening was Mendelssohn's motet, "Judge Me, O God," which served to demonstrate the breadth of tone and fine enunciation of the chorus. In contrast with this was Fanning's "How Sweet the Moonlight Sleeps Upon the Bank," notable for its refined expression. The lullaby from Elgar's "Bavarian Highlands" was charmingly rendered by choir and orchestra. It is in such numbers as Gounod's "By Babylon's Wave," however, that the chorus is revealed in all its distinctive qualities, and its rendition, unaccompanied, was received with tremendous enthusiasm. Dainty and infectious was Brockway's "Hey Nonino" (after Shakespeare). Brahms' choral monologue "Song of Destiny" was given a sympathetic rendering, and "The Challenge of Thor" (Elgar), with which the concert concluded, was virile and striking. The orchestral selections, which were all keenly appreciated, were the "Midsummer Night's Dream" overture, Mendelssohn D'Indy's introduction to "Fervaal," "Dance of the Seven Veils" (Strauss), Liadow's "Baba Yaga," the overture of "Donna Diana" (Reznicek), "Ride of the Valkyries" (Wagner), and the love scene from "Fire Famine" (Strauss). Of even more interest was the well constructed program of Tuesday evening: Tchaikowsky's "Cherubim Song" No. 3, choral and finale "Awake" from "Meistersinger," Percy Pitt's "Love Symphony," Hugo Wolf's intricate and difficult "Mad Fire Rider" (with orchestra), Grieg's "Ave Maris Stella," and Brahms' "Dear, Canst Thou Tell" (à capella) and "Cum Sancto Spiritu" from the B minor mass of Bach, which formed a fitting climax to the concert. The contributions of the orchestra were the popular "Pathetic" of Tchaikowsky, "The Afternoon of a Faun," Debussy and Rimsky-Korsakov's "Capriccio Espagnol." An account of the remaining concerts will be given next week.

The recital given February 6 by Arthur Blight, Toronto's most popular baritone, completely filled the Conservatory Music Hall with a most enthusiastic audience. Mr. Blight's eclectic and artistically arranged program gave ample scope for the display of his varied talents. Gifted naturally with a voice of beautiful and sympathetic quality, his interpretations throughout were distinguished by rare intelligence and refinement. Particular mention might be made of "Edward" (Loewe), "L'Ultima Canzone" (Tosti), "Contentment" (Hastings), and the song cycle, "In a Brahmin Garden" (Logan). Assistance was rendered by Mary Cauldwell, of the Conservatory staff, a very talented young pianiste, whose second rhapsodie of Liszt was rapturously encored.

January 22, in the Conservatory Hall, the Toronto String Quartet gave another of their delightful programs, which on this occasion included Schubert's quartet in D minor, scherzo, Mendelssohn's serenade and dance, from opus 5, Coleridge-Taylor, and the largo from the E minor quartet, Smetana. Mr. Blachford, the leader, also contributed a violin solo, "Caprice," by Guiraud.

ELIZABETH BLAKELEY.

Hegner's New Overture.

Following the recent success of Anton Hegner's "Festival" overture, at its first performance by the Metropolitan Opera House Orchestra, it will be played by the Philadelphia Orchestra at its symphony concert on the 19th and 20th of this month.

At Elbing (Germany) the local orchestra not long ago played two symphonies by Heinrich XXIV, Prince Reuss.



What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

"Boheme," February 6.

The World.
Constantino sang with exquisite taste.

New York Tribune.
Constantino did not act with the full measure of romantic suggestion that lies with the role's (Rodolfo) possibilities.

New York American.
His phrasing at times left something, and not a little, to be desired.

The World.
He expressed more than usual warmth and feeling in his acting.

"Madam Butterfly," February 8.

The World.
Destinn disclosed one of the most marvellous singing and histrionic impersonations it has been the privilege of the writer ever to see. Her beautiful voice and her ripe art imbue the character with a distinction it has never before attained.

THE NEW YORK HERALD.
Grassi's voice (Pinkerton) is light in character.

New York Tribune.
Grassi, a youthful singer with a thin voice.

The New York Times.
Grassi has not much presence upon the stage, or much force or variety of resource as an actor.

The New York Times.
Grassi's voice is sometimes pallid and inexpressive in color.

The New York Press.
As a singer, Grassi is immature.

The New York Press.
Grassi's is not a powerful voice.

The New York Press.
Amato gave an admirable performance of the Consul in action.

The New York Press.
Altogether, the performance marked the highest level achieved in "Madam Butterfly" thus far in New York.

The New York Press.
Grassi has a voice of a quality so rare, it ought to put him in the first rank of tenors.

The Evening Post.
Destinn's singing was for the most part deserving of high praise, being not only beautiful in quality, but also expressive in a general, passionate way, rather than in the vocal differentiation and subtlety of emotional utterance, which follows the poem line by line, as the facial expression of a great actress does.

New York Symphony Concert, February 7.

The New York Times.
The audience was of considerable numbers.

The World.
There were many empty seats.

"Salome," February 8.

The World.
It won a tense undemonstrative reception.

THE NEW YORK HERALD.
A large audience recalled the singers repeatedly.

"Aida," February 8.

New York Tribune.
It is no disparagement to the singer who was announced for the part to say

The Evening Post.
Many were disappointed because illness prevented Madame Eames from ap-

pearing in her famous part of Aida. Madame Rappold sang the part very well, but she lacks the histrionic skill and emotional power to do it full justice.

THE NEW YORK HERALD.
Rappold's voice is light for the dramatic climax of the second act.

The New York Times.
Rappold acted with real dramatic power.

The New York Press.
Caruso showed again that he is vocally at a low level this season.

The World.
The Amonasro was the always admirable Mr. Scotti.

New York Tribune.
Especially effective was Rappold's indication of the plaintive, despairing and submissive side of the character.

New York Tribune.
Into her impersonation of the Ethiopian slave Rappold put a finish that has not been excelled this season.

Kneisel Quartet, February 9.

The New York Press.
In the Brahms quintet Ernesto Consolo had the piano part. . . . His touch had little sensuous charm and he played as if he were fulfilling a mere task. His dryness seemed to affect the other players. At any rate, one missed in the whole interpretation romantic ardor and emotional vigor.

New York American.
The Kneisel Quartet has grown to mean the performance of chamber music in an almost perfect manner, and it certainly qualified all expectations at its recital last night.

Hess-Schroeder Quartet, February 10.

The Sun.
The Juon trio is a direful concatenation of sounds, few of which seem to have any kindly feeling for one another. The most soul piercing discords are the fruit of the composer's soul.

The Sun.
This trio (Juon) incited the three musicians to deeds of violence. The two gentlemen with bows whipped their instruments as with knouts, while Mr. Schelling, rising gloriously to the occasion, went at it with bare hands and pummelled the piano to the ropes in each of the three rounds. The instruments vainly cried for mercy.

The Sun.
The Schillings Quartet has thematic substance and beautiful workmanship.

THE NEW YORK HERALD.
The credit goes to the

players for their earnest aims (Juon trio).

The New York Times.
Her voice is strong.

The New York Press.
Her powers of acting are only slightly developed.

The New York Times.
Caruso was in excellent voice.

The New York Press.
Scotti far from enchanted the ear.

The World.
She showed the whites of her eyes and rolled them exasperatingly and kept her hands crossed over her breast in a slavish attitude unnatural to the daughter of the fiery Amonasro.

The Sun.
Hers is not a dramatic temperament, nor has she a knowledge of theatrical devices.

The New York Times.
Consolo played the piano part with an admirable feeling for its just relations and due proportions with the strings, clearly, crisply, and rhythmically, without forcing it into undue prominence, and yet giving it the right contrast in timbre and quality.

The New York Press.
Their instruments did not respond joyfully to all they were asked to do. . . . It would be unjust to assert that the playing of the four was at its best. In intonation and in smoothness they fell below their usual level.

The New York Press.
There are signs of unusual talent, and the composer shows resourcefulness and cleverness.

The New York Press.
Much credit is due to Messrs. Willy Hess, Alwin Schroeder, and Ernest Schelling, for their admirable ensemble and skill in overcoming the tremendous difficulties of the work.

New York Tribune.
The Schillings music seemed built up on manufactured melodies.

New York Tribune.
Yelps and clangings alter-

nate in the last movement, and they were rasped out by Messrs. Hess and Schroeder, and pounded out by Mr. Schelling without consideration for either the hearing or the feelings of the listeners.

"Aida," February 10.

The Evening Post.
Sammarco could hardly be improved upon in the part of Amonasro.

New York Tribune.
Agostinelli (Aida) sang too often with tones that were like sharpened swords.

New York Tribune.
Agostinelli's acting was earnestly and hopelessly conventional.

New York American.
The performance was uneven and at moments even poor.

The World.
The ensembles and choruses were splendidly sung.

New York American.
Campanini at times showed a tendency to hurry his reading of the score.

The World.
Zenatello's Rhadames in fire, dramatic intensity, and vocal force could hardly be improved upon.

THE NEW YORK HERALD.
Doria (Amneris) acted with impressive dignity.

The New York Times.
The style of Agostinelli's singing left much to be desired.

The Sun.
The trumpets in the march were more nearly in tune than is usually the case.

The World.
Agostinelli was a picturesque Aida, effective both in singing and acting.

The World.
Agostinelli's voice lacks lustre and sonority in the lower register.

The World.
Zenatello seemed unusually careful of his throat.

"Tannhauser," February 10.

The World.
Another great audience listened last night with keen interest in the Metropolitan Opera House to another fine performance of "Tannhauser." The repetition of the work lost nothing of its original high character.

The World.
He was a little inclined to exaggerate his fermata.

New York American.
Her penetrating and, to me, pleasing voice was heard to advantage throughout the opera.

The World.
She made, to my thinking, an Aida quite above the average.

The performance was brilliant in every important respect.

New York American.
The chorus distinguished itself less than usual.

The Evening Post.
Under the inspired guidance of Mr. Campanini the opera moved along smoothly.

New York American.
I have heard Zenatello sing much better than he did last night as Rhadames.

New York American.
If the new Amneris had taken herself less seriously and postured less complacently, we might have felt more indulgence than we did when she misused her ample voice and dragged her tempi.

The Sun.
She sang with generally good tone.

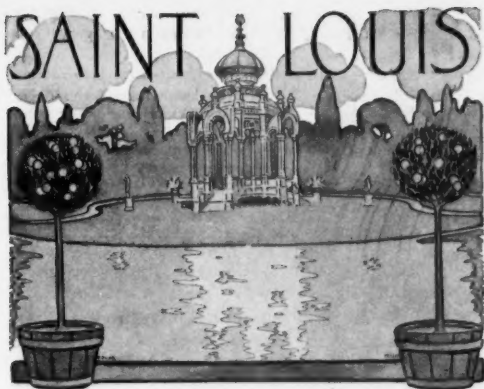
The World.
The Aida trumpets—oh, joy!—were played in tune.

New York Tribune.
Madame Agostinelli, who assumed the titular role last evening, sang with tones that were too often like sharpened swords, while her acting was earnestly and hopelessly conventional.

The World.
Agostinelli's deep lower tones were effective.

New York Tribune.
Zenatello pealed forth the proclamations of Rhadames with ample power, and with a lively feeling for dramatic forcefulness and significance.

The New York Press.
Though sung with almost the same cast as at its first presentation this season, last night's repetition of "Tannhauser" in the Metropolitan Opera House did not reach the same level of excellence.



St. Louis, February 13, 1909.

The fifth concert of the Orchestral Symphony Society occurred Thursday evening, February 11. The concert was especially enjoyable for lovers of orchestral music, as there was no soloist and ample opportunity was given the orchestra to display its powers. Tschaikowsky's fifth symphony in E minor was the most impressive number on the program. Played with a fine artistic discrimination, it brought Director Max Zach much well deserved applause. Smetana's overture, "The Bartered Bride," and Liszt's twelfth rhapsody were other numbers well received. The last number on the program was Mendelssohn's "A Midsummer Night's Dream," given in commemoration of the composer's one hundredth anniversary. The overture and "Wedding March" of the group were by far the most pleasing.

The Sunday popular concert of February 7, under perfect weather conditions which happily occurred, drew a large attendance. The program was almost entirely composed of operatic selections. J. Glenn Lee was soloist on this occasion and sang "Oh, Paradise," from "L'Africaine," by Meyerbeer, in good style.

Numerous projects for the local appearance of the Symphony Orchestra during the summer months are under way. It is a most estimable project, and it is to be hoped that St. Louis, beginning with the coming summer season, will be able to enjoy high class music all the year around.

The high standard of excellence which the Apollo Club has attained was most admirably demonstrated at the second private concert given last Tuesday evening, February 9. The vocal strength of this organization enables it to give its most difficult numbers with much skill and artistic coloring. Of the numbers sung, "The Bonny Owl," by Edgar Little, and "Margarita," by G. W. Chadwick, were most favorably received. The club was assisted by Blanche Arrall, a coloratura soprano from Belgium, who demonstrated high artistry in her work. Madame Arrall sang

the aria of "Ophelia" from the opera "Hamlet," by Ambroise Thomas, also "Perle de Bresil," by David, with flute obbligato, played by Leopold Broeckaert. Her singing was greatly admired.

Ernest R. Kroeger will begin his seventeenth annual series of piano recitals at Musical Art Hall Saturday afternoon, February 27, at 3 o'clock. These recitals should be well attended, for they are both interesting and instructive. Mr. Kroeger will commemorate Chopin's centenary with two recitals of the composer's works. He will play the entire twenty-four etudes at these recitals.

The Amphion Club, composed of sixty-five male voices, will branch out into a mixed chorus, with the addition of 100 women's voices, for its next concert. Mr. Robyn is conducting a strict examination for applicants to this chorus.

Elizabeth Waldo McCrea, assisted by Gertrude McCreery, violinist, gave her second piano recital at Bishop Robertson's Hall Friday afternoon, February 5. Her last recital will occur on April 16.

Robert Schumann's oratorio, "Paradise and the Peri," will be sung on March 11 by the Choral Art Society at the Lindell Avenue Methodist Church with full orchestra, pipe organ and piano.

Edwin Vaile McIntyre, a local musician and organist, assisted by M. Burckely, directed a presentation of the opera, "H. M. S. Pinafore," at the Union Club Thursday evening. This is the first in a series of several light operas to be given under the direction of Messrs. McIntyre and Burckely this present season.

E. PRANG STAMM.

Fannie Bloomfield Zeisler and Politics.

Many interesting and unique stories cluster around the personality of Fannie Bloomfield Zeisler. None, however, exceed in forcefulness the story after story that might be told of her devotion to her husband and children. The news that the Democratic Committee intended putting her husband, Mr. Zeisler, up as a candidate for Circuit Court Judge pleased her more than any of her many successes. She has been a stimulus to the music loving people of Chicago, and her great successes have reflected great glory upon Chicago. It is to be hoped that the Chicago public will show its appreciation by giving all possible support to the cause so dear to her heart.

Dr. Georg Dohrns led six concerts of the Breslau Orchestra Society this winter. Two of the works which made a special success were Charpentier's "Impressions d'Italie" and Berlioz's overture, "Rob Roy."

Julius Stockhausen's widow died not long ago in Frankfurt, aged sixty-seven.

Concert by Pupil of Ernest H. Bauer.

A concert for the benefit of Master Willie Kroll, a pupil of Ernest H. Bauer, took place Wednesday evening, February 10, at Carnegie Lceum. Master Kroll himself was the chief participant in the concert, and he was assisted by Israel Joseph, pianist, and Margaret Gainsborg, soprano. The program was as follows:

Sonata, E minor, violin and piano.....	W. A. Mozart
Master Willie Kroll and Ernest H. Bauer.	
Piano solos—	
L'Alouette (The Lark).....	Glinka-Balakirew
Etude.....	Chopin
Gavotte.....	Kargonoff
Israel Joseph.	
Violin solos—	
Ave Marie.....	Bach-Gounod
Menuet.....	W. A. Mozart
Tarantelle.....	Rieding
Master Willie Kroll.	
Aria from La Boheme.....	Puccini
Marg. Maria Paz Gainsborg.	
Concerto (For violin).....	Accolay
Master Willie Kroll.	

The large audience that attended was given a somewhat sensational surprise, when the young violinist made his appearance, as it scarcely anticipated hearing a little boy of eight years play. To repeat the words of one lady: "He is only a little baby." Nevertheless, this little baby proved to be a most talented violin prodigy, and the style in which he rendered the difficult Mozart sonata and the Accolay concerto was little short of marvelous. Of course, the youngster cannot draw from his instrument the full, resonant tones of a mature person, at the same time the tone that he does produce is absolutely smooth and true. But when it comes to technical proficiency and sympathetic musical expression, Master Kroll then vies with his mature contemporaries. He is indeed a born musician, and if he is not spoiled before he grows into manhood the world may, some day, hear from a great violin virtuoso—named Kroll. While the boy has a natural, inborn aptitude for music, great credit must be given to Ernest H. Bauer, who, in the space of little over a year, has carefully developed the boy's talents and given him the technical means of expressing himself musically. Mr. Bauer belongs to the ranks of master teachers of whom there are not any too many in this country. Kroll will be heard from, if his guardians follow the judicious advice of Mr. Bauer.

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ST. PAUL MUSIC.

ST. PAUL, Minn., February 13, 1909.

"Oh, this glorious winter weather you have up here," said Katharine Goodson, speaking to the writer between numbers last Sunday. "It makes one feel like playing, even if nothing else did." Miss Goodson had just finished a magnificent performance of the Liszt E flat major concerto, and she laid it to the weather as much as to anything else. Seeing the ice boats sailing with the speed of express trains while out driving a day or two before, she had expressed the wish to try a sail on one, but found that she had no time, as every minute of her time was scheduled. She gave four concerts in four days (Minneapolis Friday, Faribault Saturday, St. Paul Sunday and Duluth Monday), and had just time between trains for a little luncheon and a bit of practice. "One other thing that astonishes me here," she continued, "is your orchestras. It is marvelous to me that you can have such fine orchestras as the two with which I have played here. Mr. Rothwell's support in the concerto this afternoon was as fine as anything I could wish for, and I am sure the performance was as good as I have ever done. I felt a freedom in playing that makes it a joy to play, and that, of course, was due to the orchestra." Miss Goodson talked very interestingly of her work. It seems that she started life as a violinist, being a student in the Royal Academy. Her greatest achievement in the violin line was taking part in a performance of the Bach concerto for two violins. This was when she was twelve years old. Shortly after that she concluded to devote her talent to the piano and so has not played violin since. But that her work with that instrument was very effective in her musical education is seen in her piano playing. The fine singing tone which she produces must, in a measure, be due to her ear for melody as trained for the violin. After the concerto, Miss Goodson was recalled time and again and at last played the Tchaikowsky "Humoreske" as an encore. For solo numbers she played the prelude in D flat, valse, op. 34, and polonaise, op. 53, of Chopin. For an encore she played "Aeolus," by Gernsheim. The composition is described by its name and Miss Goodson played it just like the wind. It is a very effective encore number. The orchestra gave three numbers on this program—"Military March," op. 39, by Elgar; four movements from the "Scene de Ballet," op. 22, by Glazounow, and a waltz, "Im Puppenladen," by Bayer. The march is a very fine thing in the way of marches for orchestra, and it was played so effectively that for a time it seemed as if it would have to be repeated. The Glazounow suite was received with even more favor than when it was given at the symphony concert on the previous Tuesday, and it was played with a rare feeling for its beauties.

Mendelssohn's "Spring Song" has at last been turned to account as a fitting emotional vehicle for the emotions stirred during a Salome dance. The dance is being given by Gertrude Hoffman at the Metropolitan this week, and that it is causing some stir in this saintly city may be evidenced by the fact that the Dispatch on Tuesday night used all the reading matter on one page (three and a half columns) in a discussion of the moral, musical and artistic worth of that dance. Every one liked the "Spring Song," but not every one liked the company it was in. The general opinion seemed to be that it could well be in better business. Wonder what Mendelssohn would think about it? You know he refused to write operas or have anything to do with them because most of the librettos he had seen were not for association with good moral music. To be sure he composed a couple of little musical plays when he was a youngster, but when he came to maturity and had first-rate good sense, he said there could be no union of music and drama and did not try to make one. So he probably would be shocked, to say the least, at the thought of the "Spring Song" being used for a dance, and for a Salome dance at that. Wonder just what are the ethics in a case like this?

Katharine Hoffman is a St. Paul woman, and her friends here are tremendously pleased by the report that she was commanded to appear before Kaiser Wilhelm II and King Edward VII and their queens one day this week. Mrs. Hoffman is accompanist to Madame Schumann-Heink and her work as accompanist and pianist is receiving deserved recognition.

"Salome would need more than seven veils if she should go meandering outdoors about this time in this climate," remarks the Dispatch.

Harry Phillips, assisted by Bessie Godkin, accompanist, gave a very successful song recital in Wallace Hall at Malchester College Monday night. He sang the song cycle "In Memoriam," by Liza Lehmann; "Widmung" and "Ich Grolle Nicht," by Schumann; "Der Doppelgänger" and "The Organ Grinder," by Schubert; "Edward," by Lowe; "Two Songs of Sorrow," by Quilter; "The Horn," by Flegler; "Requiem" and "The Pauper's Drive," by Homer; "The Crying Water," by Campbell-Tipton; "Danny Dee-

ver," by Damrosch, and the old German folk song, "The Broken Ring." His recital was a splendid artistic success. Mr. Phillips has a fine baritone voice and knows how to use it.

William H. Sherwood will be the soloist with the Symphony Orchestra February 28. He will play the first MacDowell concerto as a principal number and will also play several solos.

The annual meeting of the Schubert Club will be held Wednesday, February 24. At this meeting officers for the ensuing year will be elected and committees appointed. The Schubert Club is the oldest musical organization in the city and has a membership of 500 women, all of whom are deeply interested in music. The club was started twenty-seven years ago to foster the classical in music, and it has been a power in music in this city since that time. It would not be too much to say that it has been the greatest and is today the greatest power in the musical life of St. Paul, for it gives an impetus to every phase of good music from the Symphony Orchestra concerts to the students' recitals. The activities of the club are many fold. First, there are the meetings at Elks' Hall on alternate Wednesdays, when recitals by local and visiting artists are given. These programs never have any element of amateurishness in them, for only the leading musicians are invited to appear. Then there are evening recitals at the Park Congregational Church, when artists of national celebrity are engaged. So far there have been three evening recitals, the first one on October 20, by Maurice Eisner, pianist, and Lewis Shawe, baritone; second on November 5, by Christine Miller, and the third on January 7, by Augusta Cottlow. The next evening recital will be by Birdice Blye on March 9. Among those who have appeared at the afternoon recitals are: William MacPhail, violinist; Mrs. Lewis Avery North, soprano; Norma Williams, violinist; Jessica De Wolf, soprano; Mrs. Hermann Scheffer, pianist; the Sansone String Quartet; Harry Phillips, baritone; Ella Richards, pianist, and Florence Austin, violinist. Another activity is the Saturday afternoon meetings, when the members take up the study of symphonies. The symphony studied is always the one to be played at the next orchestra concert. Most of the lectures on symphonies are given by Mrs. Briggs, president of the club, but on one occasion she was fortunate enough to get Mr. Rothwell to lecture. There is also a students' section of the club. The students are given seven symphony lectures during the course of the year and also participate in recitals of their own. The officers of the club are: Mrs. W. S. Briggs, president; Mrs. C. E. Furness, vice president; Cornelia Lusk, recording secretary; Gertrude Hall, corresponding secretary; Marie Hartsinck, assistant correspondent secretary; Mrs. H. S. Cole, treasurer; Mrs. J. W. Thompson, librarian; Mrs. D. F. Colville, assistant librarian; Mrs. D. S. Ellicott, federation secretary.

M. D. Folsom announces a studio recital for 4 o'clock Thursday, February 24, at his studio in the Schiffmann Building. The program consists of a Bach Bourée for violin in G minor, arranged for piano by Heinz, berceuse by Chopin, etudes in E flat and C minor by Chopin, "Songs Without Words," Nos. 30, 47 and 18; "On the Wings of Song," Mendelssohn-Liszt, and scherzo in B minor by Mendelssohn.

G. Dell' Aquila, harpist of the Symphony Orchestra, was the only guest on the program of the Schubert Club concert Wednesday. He played the first movement of the Godefroid concerto, and gave it such a fine reading as to call forth great admiration from every one present. Mr. Aquila's style is noble and full of poetry, his technic is at all times ample, and he produces a splendid round, full tone that is delightful to listen to. The other artists on the program were Marie McCormick, soprano; M. Carlotta Stockdill, contralto, and Helen J. Cowley, pianist.

Theodor Fossum, of Duluth, sends a couple of programs of musicales given in that city recently. The first, a recital by Florence Austin, assisted by Donna Louise Riblette, soprano, which was given at Flaaten's Auditorium. The program was as follows:

Suite in G minor, op. 26.....	Ries
Miss Austin.....	
Song cycle, In a Brahmin Garden.....	Frederic Knight Logan
Miss Riblette.....	
Concerto in D minor, op. 31, No. 4.....	Vieuxtemps
Miss Austin.....	
Souvenir.....	Dradla
Les Arpeges (For violin alone).....	Prume
Miss Austin.....	
Mon Coeur Chante.....	Chaminade
Der Nussbaum.....	Schumann
When Celia Sings.....	Frank Moir
Miss Riblette.....	
Airs Horgrois.....	Ernst
Miss Austin.....	

The accompanists were Wilma Anderson-Gilman, of Minneapolis, for Miss Austin, and Nellie Brown, of Duluth, for Miss Riblette. The second recital was by Kath-

arine Goodson, being the twenty-fifth artists' recital for the Matinee Musical Club. Miss Goodson's program follows:

Fantaisietücke, op. 12.....	Schumann
Novelette, E major.....	Schumann
Sonate, E minor, op. 7.....	Grieg
Nocturne, G major.....	Chopin
Two Valses, op. 34 in A flat and op. 64 in D flat.....	Chopin
Ballade, op. 47.....	Chopin
Romance, op. 24, No. 9.....	Sibelius
Humoresque.....	Tschaikowsky
Aeolus.....	Gernsheim
Rigaudon, op. 204.....	Raff
Rhapsodie, No. 12.....	Liszt

OSCAR HATCH HAWLEY.

Nellie Hyde Farmer, Contralto.

Nellie Hyde Farmer formerly sang in Madison Avenue Reformed Church, New York, then studied in Paris under Manoury and Bouhy, subsequently being soloist for five years in the Second Presbyterian Church, of Cleveland, Ohio. She is certificated as a teacher of the Anna Lankow method, and has taught for two years in New York. Some of her pupils are in the Savage opera companies, at the Manhattan Opera House, and others occupy church positions in New York and Cleveland. She prepares pupils for church, concert and the stage, and may be seen at 1525 Amsterdam avenue, near 135th street; telephone 2960 Morningside.

More Paderewski Encomiums.

In addition to the laudatory opinions of the press in reference to Paderewski's New York recital, at Carnegie Hall, February 2, which were reprinted in last week's MUSICAL COURIER, the following criticism will prove of interest:

What was announced as the only recital by Mr. Paderewski in New York this season took place yesterday afternoon at Carnegie Hall. The interest the public always feels in a Paderewski concert was evident from the crowded condition of the house. The distinguished pianist presented the picture familiar from other seasons—before a grand piano on a stage lighted only from the hall, a slim, black-clad figure, an aureole of red-gold hair, a face, as some one beautifully said, "Walled in with sorrow."

Several of the numbers on the program were pieces that Mr. Paderewski plays oftenest. It is not always, however, that they are offered in such serious juxtaposition. First came Bach's chromatic fantasia and fugue; next a Beethoven sonata (op. 111); then Schumann's etudes symphoniques, and after them four pieces by Chopin—the E major nocturne, op. 62; the A flat mazurka, op. 59; the barcarolle, and the polonaise, op. 53—a decidedly substantial list. Finally came a modern French piece—Debussy's "Reflets dans l'eau"—and the Liszt rhapsodie that would be called inevitable if now and then a pianist like Harold Bauer or Ossip Gabrilowitch did not show us that it can with perfect safety be omitted.

Mr. Paderewski has of late years tended toward a quasi-orchestral treatment of the piano, and often he has played in Ercles' vein. In pursuit of novel color effects he does not hesitate to blur the outlines of the music, and when he would pound the strings forthwith he pounds. Much as one may deprecate some of the results, the fact remains that Mr. Paderewski has every appearance of being quite sincere in the methods he chooses, and by this artistic sincerity commands at all times serious attention. Also he remains a rare genius of the piano, one who cannot play through the whole of a long program without accomplishing some playing whose excellence no other pianist could quite parallel.

The twin peaks of the recital yesterday were the Debussy piece and Chopin's A flat mazurka. The Debussy piece, entitled "Reflets dans l'eau," is one of that composer's characteristic bits of musical impressionism. It was played so sympathetically, with such delicacy of tonal nuance, that one wished the program contained many more such vehicles for the pianist's art. The Chopin mazurka was also played beautifully, with a rare simplicity and grace.

Mr. Paderewski is generally at his best in Chopin's music, and in the three Chopin pieces, besides the A flat mazurka that he played yesterday, he appeared to advantage. The performance of the nocturne was perhaps a little too continent in its elegance, but if so the error was on the right side. The polonaise might have been articulated more clearly. It was played with an energy and vigor, however, that stirred the audience to enthusiasm. The barcarolle was delightful.

In the first part of the program Mr. Paderewski was less persuasive. Exceedingly modern in style was his performance of the Bulow version of the Bach chromatic fantasia and fugue. Of course, he did some memorable playing in the Beethoven sonata, if he did not seem altogether sympathetic with the work as a whole. In Schumann's etudes symphoniques, where much might have been expected, he was strangely disappointing. It was a performance that lacked nothing in fantasy and color, but was so prone to exaggeration and capriciousness that it succeeded in annoying oftener than in convincing. Playing that somehow misses greatness may be actually less enjoyable than playing of a humbler order with which greatness has no concern.

The Liszt rhapsodie, which ended the program, was presented with a dazzling richness of color, which could blind one only temporarily, however, to the poverty of the material that makes it. The audience applauded the rhapsodie delightedly, and the majority remained for the additional pieces that audiences always insist Mr. Paderewski shall play.—J. P. S., in the Globe.

In Naples, "Götterdämmerung" was given, with Felia Litvinne in the role of Brünnhilde. The Munich stage manager, Anton Fuchs, had charge of the scenic direction.

American History and Encyclopedia of Music.

The volume on "American Music" in the "American History and Encyclopedia of Music," the third volume in the set, as the following table of contents shows, takes up American Composers; Music in the Public Schools; Music of North American Indians; Negro Music and Negro Minstrelsy; Popular Music; Patriotic and National Music; Psalmody and Church Music; Musical Education; Concerts and Oratorios; Opera in America; Instrumental Music, Bands and Orchestras; American Musicians; The Music Trades; Summary and Outlook, and Selected Bibliography. In the introduction George W. Chadwick, of the New England Conservatory of Music, speaks of his personal recollection of American composers. During his time as student and teacher he has come in touch with practically all of the great names in American music and his article is extremely interesting. Among the names mentioned are those of Theodore Thomas and Edward MacDowell, both of whom he knew well.

The article on Music in the Public Schools is by Frank H. Damrosch. He gives the outline of the method of the musical introduction used in the New York public schools at present.

The entire list of subjects as shown by the chapter outline given above are treated in a scholarly and analytical manner; each chapter is given just as careful a consideration and treatment individually as the entire work complete. While one may not entirely agree in some of the conclusions reached by the writer there is no statement made that does not evidence care and consideration in the production, and that does not have a strong tendency to evidence thought in the reader.

The bibliography at the close of the volume is one of the first attempts ever made to gather together the titles of volumes containing references to American music, although the volumes as a whole may not be written on American subjects. The result is a presentation of an immense mass of literature valuable to anyone at all interested in any department of American music.

Arthur J. Hubbard's Pupils in Recital.

To sing artistically works by composers like Gounod, Grieg, Mozart, Schubert, Verdi, Bach, Beethoven, and other classics is not usual for pupils. The Hubbard studios, 159a Tremont street, Boston, were filled Thursday evening to hear some ten or twelve of the Hubbard pupils sing. One could scarcely believe some of these were not professionals, so well were phrasing, tempi, musical feeling—to say nothing of a rare vocalization—observed. Fred Wardwell, Helen Stearns, Le Roy Lyon, Winnifred Lakin, Wadsworth Provandie, Caroline Hooker, Vincent Hubbard, Arthur Hackett, Grace Pierce, Katharine Roche, Elsie Bishop, Anna Cambridge, and Charles Hackett were the singers, several of whom are occupying fine and responsible church positions, and constantly filling concert engagements. The Hackett boys, Arthur and Charles, both tenors, have truly remarkable voices. They are young, but already do the work of professionals. Caroline Hooker, a pupil of the Hubbard studios for the past eight years, has a beautiful voice and a superabundance of "mother wit," for she employs judgment and reason with her fine tonal equipment, and sang David's "Brazilian Bird Song," with flute obligato, so beautifully it was difficult to distinguish at times between the flute itself and her indescribably liquid upper tones. Miss Bishop excelled in her singing of "Dove Sono" (Mozart), and Anna Cambridge gave the aria from Gounod's "Gallia" with authoritative charm. Katharine Roche, contralto, sang Parker's "Gens Duce Splendida" with incomparable style for one so young. In fact, all of the Hubbard pupils show ease, fine voice placing, the unstinted use of intellect and the right use of emotion; that is, considering that they are only pupils, some studying two years, some three and four, and others longer. Mr. Provandie owns a fine bass voice, and distinguished himself in Ballard's "Sword of Ferrara." "These are only pupils' recitals," given to show the pupil how much he has yet to learn," Mr. Hubbard remarked.

Arnaud in Baltimore and Boston.

The Baltimore American of February 8 says: "Germaine Arnaud is only seventeen years of age, but her playing is far above men and women who have ranked high among concert artists for years."

In an article on the subject of this player's second Boston appearance, Philip Hale says:

Her technic has been finely and equally developed. It has the polish, the refinement, the elegance that we associate chiefly with the best performers of the French and Belgian schools; but this technic provides a warm and beautiful tone. Miss Arnaud plays with uncommon freedom, spontaneity, grace. Her sense of proportion is exquisite. Her phrasing is poetic. Her interpretation in its main conception and treatment of detail is both thoughtful and musical. She does not abuse her strength. She plays with an ease that is delightful, with a modesty that charms.

It would be hard to say in which piece she gave the most pleasure, but her performance of Schumann's etudes was surely one to be remembered. For its breadth, its exaltation, the variety of sentiment and emotion, it was remarkable. The fugue of Mendels-

sohn showed her sense of polyphony; the pieces by Chopin and Liszt, her brilliance, and so one might go through the program.

The pianist, who must be ranked among the very first now visiting this country, and the occasion of her appearing, deserved a larger audience.

Reinald Werrenrath's Best Season.

Reinald Werrenrath, the baritone, opened his season in Worcester. At the annual music festival in this city last autumn and from the end of September until now, he has filled many engagements with brilliant success. Some of his most important appearances include: December 6, Yonkers, N. Y.; December 10, with the Cecilia Society of Boston; December 11, Portland, Me.; December 17, Erie, Pa.; December 20, Brooklyn, N. Y.; December 23, New York City; January 3, New York City; January 8, Brooklyn; January 14, Pelham Manor, N. Y.; January 15, Hackensack, N. J.; January 19, Portland, Me.; January 24, New York City (Klein Concert); January 26, Troy, N. Y.; January 27, Manchester, N. H.; January 31, New York City; February 1, New York City; February 2, New York City; February 16, Westfield, N. J.

Today, February 17, Mr. Werrenrath leaves New York for a tour through Iowa. He will sing at Des Moines, Grinnell and Tabor within a week, and his bookings will also take him to other cities. The artist is also booked for several of the spring musical festivals and for recitals



REINALD WERRENATH.

in New York City, Brooklyn, Schenectady, N. Y., Erie, Pa., and other towns. Mr. Werrenrath has been engaged frequently this season for performances of "Elijah." He sings this part with great dignity and beauty of voice. Many of Mr. Werrenrath's engagements are in cities and towns where he was heard last year. These re-engagements are the best evidence that he won favor. The baritone is particularly popular with musical directors, and this is due to his musicianship, as well as vocal ability. It is announced that Mr. Werrenrath's bookings will keep him well occupied until the early summer.

Last Volpe Concert March 25.

The third and concluding concert of the series given at Carnegie Hall by the Volpe Symphony Orchestra is announced for Thursday evening, March 25, with Katharine Goodson, soloist. The English pianist will play the Saint-Saëns' concerto in G minor, while the orchestra numbers will be: Overture, "Genoveva," Schumann; symphony No. 6, Beethoven, and prelude to "Die Meistersinger," Wagner. Metropolitan critics have been generous with their praise of Mr. Volpe's young musicians this season. "New York has reason to be proud of this organization," declared the Evening World of January 22. "Its playing is virile and sonorous, and its attack clean and pure. Above all, its manifest earnestness and sincerity command respect."

Among other comments made upon the work of the orchestra after its second concert on January 21, the following may prove of interest:

It played with excellent tone, with dash and remarkable precision. We seldom have heard an orchestra in New York that has impressed us by such freshness and enthusiasm, such love and devotion to art, for art's sake only.—New York Revue.

The Volpe Orchestra now plays with a buoyant vitality and fresh crispness of style and sonority which, I must confess, surprised me. Mr. Volpe leads with spirit and much rhythmic force, and his orchestra bears evidence of his capacity as a drill master and his sound views as to the interpretation of the classics.—World.

Petschnikoff's Success in Buffalo.

Press notices on Alexander Petschnikoff's recent appearance in Buffalo are appended:

Mr. Petschnikoff demonstrated his greatness yesterday as a master of the violin.—Buffalo Commercial, February 3, 1909.

Mr. Petschnikoff is an artist of rare accomplishments. His tone on the lower octaves is clear, rich and almost of 'cello fullness, while in the higher ranges they are of the utmost purity. His pianissimo work, particularly in "The Swan," by Saint-Saëns, an encore, was perfect and wonderfully effective. His interpretation is masterly.—Buffalo Times, February 3, 1909.

Petschnikoff's opening number was the second concerto by Wieniawski, in which his freedom in his cadenzas was one of the marked features. Two interesting numbers, "Uavatine," by Cui, and "Calabrese," by Bazzini, won favor, but it was in the "Fantaisie Apassionata," by Viëuxtemps, that his emotional power and his flawless intonation and wealth of imagination were most fully displayed. In answer to insistent applause he gave as an encore "Le Cygne," by Saint-Saëns, and seldom in this city has this composition been so exquisitely played.—Buffalo Courier.

The word "great" is used advisedly in describing Mr. Petschnikoff, for he is one of the few violinists of the time. He ranks with such artists as Macmillen, Kubelik and others who have masterly gifts of interpretation and powers of execution. Mr. Petschnikoff's tone flows out in sustained melodies, with purity and liquid sweetness. It has richness and warmth in the lower range, and his harmonics are of exquisite quality and clearness. In brilliant passages also he has no limitations. In volume the tone ranges from almost 'cello-like fullness in the lower octave to a tone which he can make of feathery lightness, at will, a mere thread of sound, which yet is so pure that it carries to every corner of the hall. This was shown particularly in his playing of the encore, Saint-Saëns' "The Swan," in which his pianissimo was as perfect and beautiful as could be desired.—Buffalo Express.

Mr. Petschnikoff's playing is characterized by a perfection of technic that is made to serve only for the finer performance of the music to be presented; one feels with this violinist that absorption in the interpretation which is found in the artist who is musician as well as virtuoso. Added to these is a tone of such ravishing beauty as is rarely heard, enhancing a hundred fold the charm of never so lovely a melody. The imaginative wandering of the modern music is eminently sympathetic to this violinist and he instills attractiveness and poetry in such performances in such measure that they breathe of life and naturalness, making the hearer forget the player for the songs he is playing. For Petschnikoff is pre-eminently a singer; full of fire and color, as are his bravura pieces, it is his exquisite charm in melody playing that so touches the heart and stays in the memory; in this characteristic he has a place all his own among violinists of the day. The enthusiasm of the audience brought the artist again and again to bow his acknowledgments. It was very evident that he was heard with extreme pleasure and appreciation.—Buffalo News.

Surette at the Guilman School.

William C. Carl has engaged Thomas Whitney Surette, the noted lecturer and authority on musical subjects, for a course of five lectures on "Form in Music" before the students of the Guilman Organ School, beginning next week, Thursday afternoon, February 25, at 4 o'clock. The lectures will be given in the chapel of the First Presbyterian Church, 7 West Eleventh street. A limited number of tickets will be available to organists and students, and full information may be obtained by addressing Mr. Carl at the school, 34 West Twelfth street. The dates and subjects are as follows:

Thursday, February 25, at 4.—The Sources from which Early Instrumental Forms Sprang.

Thursday, March 11, at 4.—The Development of Polyphonic Forms, and Their Influence on Organ Music.

Thursday, March 25, at 4.—The Fugue.

Thursday, April 1, at 4.—The Sonata.

Thursday, April 8, at 4.—The Symphony and Concerto.

Last Wednesday evening, Kate Elizabeth Fox, A. G. O., a pupil of Mr. Carl and postgraduate of the school, gave a successful recital, under the auspices of the American Guild of Organists, in the First Presbyterian Church, Morristown, N. J. Regarding her performance, the Morristown Express said:

Mrs. Fox's rendering of the Bach prelude, the immensely difficult concertos, of Louis Thiele, and "Tocatta," of Widor, showed her to be a serious student, a conscientious artist, and a player who is still growing; in these large pieces and the finale by Alex. Guilman she surpassed any previous performances we have heard her give.

The idea is still entertained, by those whose opinions change slowly, that a woman is incapable of doing full justice to such an exacting instrument as the organ, but current expressions of this belief had best be banished with other unhappy bromidioms. Such a stricture might well have applied in the remote days when the size and weight of organ keys called for a blow from the clenched fist, but with the modern organ, in which all insuperable physical difficulties have been overcome, women have shown themselves capable, both in temperament and endurance, of complete mastery. Mrs. Fox's success should go far to remove an erroneous impression. She not only evinces fine taste and judgment in the effects she produces, but she grapples with pieces bristling with technical difficulties and emerges from the test triumphantly.

Calzin Again in the East.

Alfred Calzin, the brilliant pianist, is again in the East, after having conquered the West. Everywhere his playing elicits the warmest approval. The following brief notices refer to concerts in Buffalo, N. Y., and Canton, Ohio:

Mr. Calzin displayed abundant technic, and a grace and delicacy in his playing that call for special mention. So great is the poetry of his delivery, and the warmth and tenderness instilled in his performances that he may safely be reckoned upon to become one of the notable pianists of the day.—Buffalo News, February 14, 1909.

Alfred Calzin brought back to the audience recollections of Paderewski. The playing of this musician is marked by a touch always sympathetic, yet always firm, each tone standing out as a thing of itself, though blending with all the other tones to form a harmonious whole. So a scale bursts out from under Calzin's fingers precise as the strokes of a hammer, yet rippling as the tones of a bell.—Canton Repository (Ohio), February 3, 1909.



New York, February 15, 1909.

At the New York College of Music, Hein and Fraemcke directors, there was a "Junior Class Concert" February 9, with an enjoyable and varied program, consisting of piano, violin and vocal pieces. Invariably the auditorium of the College of Music is filled to overflowing when recitals by that institution, and the affiliated New York German Conservatory of Music, are given, testifying to the interest felt by the public. Nine numbers made up the program, and of the participants special mention is made of Edna Hess and James Rowe, who played pieces for two violins; Henrietta Bohmfalk, who played Lack's "Saltarelle"; Dominick Solimine, who played Hunten's scherzo; Benjamin Hershkowitz, in Mozart's "Rondo a la Turque"; and Harry Meyrowitz, who played most capably Beethoven's "Sonata Pathétique." Others taking part were Madeline Giller, Millicent Cramer, Fred Namias and Alice Sirota.

Florence Mosher, the pianist, was engaged to play a program of Slavic music, by Moussorgsky, Tchaikowsky, and Borodin, representing Russia; Fibich, representing Bohemia, and Moniuszko, Chopin and Paderewski, representing Poland, at the residence of Mrs. Henry Spadone, West Seventy-second street, a fortnight ago. Miss Mosher has studied many of these works with the composers, notably those by Zdenko Fibich, the Bohemian. Compositions by this composer, now recognized as the leading representative of the Bohemian musical world, were his "Moods, Impressions and Memories." Emily M. Burbank gave the explanatory outline for this interesting program, which furnished many compositions unfamiliar to concert goers, and the audience was large and appreciative.

The sixth performance, twenty-fifth year, of the American Academy of Dramatic Arts (Empire Theater Dramatic School) took place February 11 at the New Empire Theater, when "A Desperate Remedy," a play in four acts by B. A. Ficklen and Hilliard Booth, was given. The cast included Felix Krembs, who is by far the best of the men students this year, this and other occasions having given him opportunity to prove it; Arthur P. Hyman, who impersonated a colored servant, and was natural and effective; Roberta L. Droste, who was excellent, and Gretchen Stiger, who made a very good maid. Others in the cast were

G. Emil De Alton, Anthony J. Burger, Carle B. Robbins, Jean Darrach, Mary Carter, Donez Halstead and Florence Hart. The play moved smoothly and was enjoyed by a large and interested audience.

Columbia University, possessing a beautiful new organ in the chapel on the campus, St. Paul's, makes the best possible use of it through a series of eight organ recitals. Tuesdays, at 4 o'clock. So far the public has heard Carl Andrews, Sealy, Kraft, Ward and Macfarlane. February 16 Walter C. Gale played a program of works by Dubois, Kullak, Piutti, Wagner and Reubke, and next Tuesday Walter Henry Hall, organist of the Cathedral of St. John the Divine, will play works by Bach, Mendelssohn, Boellman, Beethoven, Handel and Bellairs. These recitals will be followed by a series of chamber music concerts to take place Tuesdays at 4, beginning March 2.

The fourth musicale of the Rubinstein Club (Mrs. Harry Wallerstein, president) was given Saturday at the Waldorf-Astoria Hotel. The program prepared by the chairman, Madame Newhaus, was one of unusual brilliancy. The Astor Gallery was packed; over half of those present were guests of the members. Madame Newhaus gave a delightful translation from the Persian on "Woman," and told some humorous bits about famous people. The following artists rendered the ensuing numbers:

Gypsy Dances	Sarasate
I Know a Hill	Maurice Nitke.
Dites moi	Benj. Whelpley
Separation	Ethelbert Nevin
Prayer, La Tosca	Chaminade
Menuett	Franklin Lawson.
Le Luthier de Cremona	Florence Hinkle.
Gavotte	Mozart
Humorous anecdotes of some musicians.	Hubay
J'ai Pleure en rêve	Gassie
Le Heure Exquise	Maurice Nitke.
Meine Liebe est Grün	Madame Newhaus.
Una furtiva lagrima	Hüh
Adoration	Hahn
Scherzo	Florence Hinkle.
Rut Lately in Dance I Embraced Her	Donizetti
The Wind	Franklin Lawson.
Where Blossoms Grow	Borowsky
In June	Van Goens
When the Roses Bloom	Maurice Nitke.
The Year's at the Spring	Arensky
	Spross
	San Souci
	Florence Hinkle.
	Lambert
	Reichard
	Beach
	Franklin Lawson.

George F. Curtis gave a recital of his own original dialect stories in the Waldorf-Astoria Hotel February 8, showing himself to be a man of heart and humor. His negro dialect, his Irish brogue, his Dutchmen, all these are most natural, and kept the close attention of the audience. "Em'ly" and "Herr Fischer, Cornetist," were applauded with zest. Helen Waldo, contralto, assisted, singing songs in French, German and English, in all of which her musi-

cal nature and distinct enunciation were apparent, appreciated and applauded. Avery Balvor, baritone, achieved a fine climax in "A Barque at Midnight," singing throughout with much warmth. Ethel Wenk at the piano was always reliable, and a good sized audience attended.

Avis Lockwood Barker, pianist, played the music to Strauss' "Enoch Arden," recited by Mrs. Shannon at the residence of Mrs. Paine, of West Forty-ninth street, recently. Her touch is musical and sympathetic, and she played with feeling, intelligence and sympathy. Her mother, Mrs. Robert B. Chapman, is herself a cultured singer, formerly a professional, holding testimonials from Jules Jordan and others.

At the School of Domestic Arts, Lexington avenue, an interesting meeting was held last week, in which Marguerite Moore, violinist, and Elena de Olloqui, pianist, furnished the musical program. Miss Moore's pupils, Ulrica and Olga Dahlgren, Catherine Beard, a child of extraordinary talent, and Francis Henderson, took part in a recital given at the Dahlgren home, 812 Madison avenue, recently. All were warmly applauded.

Martin W. Bowman, tenor, gave much pleasure through his singing of patriotic and other songs at the last meeting, on Lincoln's natal day, of the Sons of Veterans. His voice is clear and true, and he sings with spirit and sentiment.

George H. Downing, the baritone, sang "Elijah" recently in Hartford, and the Hartford Daily Courant especially mentions his excellent rendering, powerful yet sympathetic voice, wide range, finished style and dramatic fervor. The Hartford Times says he has a round, rich tone, especially clear and sweet in the upper register. In the passage, "Is not his word like fire?" and in the duet he sang superbly. He is compared with Dr. Duffit, and lost nothing by the comparison, "for Mr. Downing was eminently satisfactory," says the Times.

Alice Breen, writing from Palm Beach, Fla., says it is very summery there, averaging 75 degrees Fahrenheit, although a period of cold weather preceded it. She expects to remain a fortnight. Emma Calvé was there at the same time, and Miss Breen expected to see her.

Banjo, mandolin and guitar music was performed at the Harding studios on West Eighty-fourth street last

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week, solos, duets and ensemble music making up the program.

Sigismund Grosskopf, of Carnegie Hall, expects to give a students' recital soon. He is busy with playing in concerts and teaching the violin.

Julian Jordan's second pupils' recital took place February 15, at his studio on Lenox avenue. Mrs. Courter, soloist at St. John's P. E. Choir, Yonkers; Mrs. A. C. Smith, pupils of Mr. Jordan, and C. Kirkham, the latter of Salt Lake City, took part.

Frank Woelber, violinist and teacher, has a violin quartet made up of qualified pupils, and Benjamin Auserlitz, a member of the quartet, has been engaged as teacher at the Mozart Conservatory.

Loretta De Lone, harpist, will play in East Orange February 18, and on St. Patrick's Day she will appear at the United Irish Societies affair at Springfield, Mass.

Virgil Gordon's young piano pupil, Adele Katz, played a "Hungarian" rhapsody by Liszt and scherzo by Chopin at a concert at Lynne Council a fortnight ago, receiving many compliments on her playing.

Hardie Gordon, baritone, sang at the concert of the Caledonian Club of Paterson recently, including "Duncan Gray" and "Scotland Yet," which were much applauded.

Lillia Snelling, contralto, has recently been seen in several small but important roles in the Metropolitan Opera House, and all who have heard her, as well as the press, speak most kindly of her latest achievement. Not long ago she published several songs of her own composing, showing marked talent and natural regard for musical form. She remains solo contralto of the Fifth Avenue Baptist Church.

Ella L. Fink, who has charge of the musical department of Mankato State Normal School, Minnesota, has been in the metropolis all winter, studying vocal music with Ethel Reid, of the Dossert studios.

Katharine Burrowes, the author of the Burrowes Music Method, is in New York City, at Hotel Bayard, 142 West Forty-ninth street, where she will remain several weeks. She has classes in the method in Studio 607, Carnegie Hall.

Clifford D. Cairns, bass-baritone, sang several numbers at the Burritt studios February 16, further mention of which will appear in the next issue of THE MUSICAL COURIER. Sydna Edith Rauch, pianist, pupil of Carl M. Roeder, gave a recital the same evening at the Roeder studios, 607 Carnegie Hall.

Moritz E. Schwarz's organ recital program this afternoon, 3:30 o'clock, at Trinity Church, has on it Bach's toccata and fugue in C; "Communion," Faulkes; "Torchlight March," Guilman; "Concertsatz," Thiele, and smaller pieces.

The Wirtz Piano School has scheduled for February 19 a junior pupils' recital, in which the following solo players will appear: Margaret Tiller, May Rothwell, Willis Shepherd, Kathrine Hansler, Mathilda Schloss, Bertha Knower, Ella Hill and Mary Ives. These and several others will unite in ensemble technical exercises, showing the development of the fingers and wrists.

Mrs. R. Klauber announces a semi-annual students' concert, February 21, 3 p. m., at Terrace Garden, twenty-eight numbers constituting the program of piano solos, duets and vocal pieces.

Arthur Mees has accepted the invitation to officiate as one of the judges at the triennial sängerfest to be held in New York this summer.

Beatrice Harron, the dramatic reader, gave a recital at the Waldorf-Astoria Monday afternoon of last week, under distinguished social auspices.

Dora Becker, the violinist, is announced as one of the artists who played last night at the meeting of the Tonkünstler Society, held at Assembly Hall, 109 East Twenty-second street. A report will be published next week.

David Hochstein, the young violinist, a pupil of Alois Trnka, of New York, played last night at a concert given in the Parish House at Hempstead, L. I.

B. Margaret Hoberg, piano; Cora Talley, vocalist, and George Folsom Granberry, lecturer, united in an interesting program at a meeting of the New York Branch of the International Society of Piano Teachers and Players, held at the Waldorf-Astoria Thursday evening of week before last. Many musicians present were impressed with Mr.

Granberry's talk on "Teaching." Miss Hoberg, a pupil of A. K. Virgil and Harold Bauer, played numbers by MacDowell, Chopin and Schubert-Tausig. Mrs. Talley sang songs by De Koven, Bohm and Alliston.

The New York Center of the American Music Society will give its second concert at Mendelssohn Hall, Thursday evening, February 25. The program, which is in charge of Harry Barnhart, will include: Hadley's "Concertstück" for piano and cello, to be played by Arthur Depew and Arthur Hadley; a group of MacDowell and Rummell songs, by Harry Barnhart, tenor, and piano compositions by Della Thal and Louis B. Saar's Quartet song cycle. The society is doing much to foster the work of American composers, and its efforts are meeting with deserved encouragement.

Maud Klein, teacher of artistic dancing, whose clientele includes some of the most accomplished amateur dancers in New York, arranged the Greek dances at the recent charity fête at the Hotel Plaza. Mrs. Klein's studio is at Carnegie Hall.

Edwin Franke Goldman directed the concert given at the Waldorf-Astoria, Saturday night of last week, under the auspices of the Young Folks' League of the Y. W. H. A. Mr. Goldman's leadership of an orchestra of sixty-five musicians was excellent. The program included "Tannhäuser" overture, Wagner; "Peer Gynt" suite, Grieg; excerpts from "Madam Butterfly," Puccini; "Arragonaise," from "Le Cid," Massenet; "Spring Song," Mendelssohn; Liszt's second "Hungarian" rhapsody; march, "The League," by Goldman. Victoria Boshko, pianist, and Lucy Marsh, soprano, were the soloists. A ball followed the concert.

Francis Rogers in Song Recital.

The interesting series of recitals which have been given at the Harvard Club of New York City Sunday afternoons, was concluded last Sunday, February 14, with a song recital by Francis Rogers, the baritone. Mr. Rogers, who is a member of the Harvard class of '01, was warmly welcomed by his colleagues, who enjoyed the privilege of hearing him sing the following program:

Honor and Arms (From Samson).....	Handel
Henry the Fowler.....	Loewe
Der Wanderer.....	Schubert
Hark, Hark the Lark.....	Schubert
Feldensamkeit.....	Brahms
Two Venetian songs (Tom Moore).....	Schumann
Ich Grolle Nicht.....	Schumann
Briolage.....	Schumann
L'Hippopotame (Gautier).....	French Folk Song
Malia.....	Bourgault-Ducoudray
The Three Ravens.....	Tosti
Love's Sickness.....	Old English
I'll Sail upon the Dog Star.....	Purcell (1695)
The Plague of Love.....	Purcell (1695)
To Anthea (Herrick).....	Dr. Arne (1775)
Song from Omar.....	Hatton
The Clown's Serenade.....	Victor Harris
Fuzzy-Wuzzy (Kipling).....	Isidore Luckstone
Rolling Down to Rio (Kipling).....	A. Whiting
	Edward German

Mr. Rogers was never in better voice, and his varied interpretations of the above songs were delightful. He easily takes rank as one of our most intelligent singers, there being no song in which he does not bring out all its various degrees and shades of beauty. His voice is of a sympathetic quality, and he uses it with the utmost discretion. A word of praise must also go to Mr. Rogers for the admirable recitals given at the club, for he it was who arranged all the details and engaged the artists, including the Flonzaley Quartet, David Bispham, Ernest Schelling and others. Mr. Rogers stated that several other Sunday recitals had been planned, but for various reasons it was found expedient to discontinue them.

Geraldine Morgan's Last Concert.

The third and last of the series of chamber music concerts at the Belasco-Stuyvesant Theater given on Sunday nights by Geraldine Morgan and her associates took place February 14, the program being made up of Mozart's G minor quintet, a duo in B minor for piano and violin by Schubert, and ending with Mendelssohn's seldom heard octet in E major for four violins, two violas and two cellos. These works showed intimate understanding and thorough rehearsal, so there was never a hitch, although the wet evening caused trouble with the sensitive strings. While the Schubert duo went very well, with Mabel Phipps at the piano, it was the Mendelssohn opus which received most preparation and attention. In it was lovely euphony and a finish of execution which left out of calculation all technical difficulties. The audience was engrossed in every detail, and some of New York's best known string players sat throughout the entire affair. In the boxes were some of the Belasco artists among them Blanche Bates.

Klinger's monument of Brahms will be unveiled at Ham-burg on May 7.

SIXTH PHILHARMONIC CONCERT.

The sixth set of Philharmonic concerts took place at Carnegie Hall on Friday afternoon, February 12, and Saturday evening, February 13, with the following program:

Symphony, G major.....	Haydn
Violin concerto.....	Mendelssohn
Tone poem, To the Memory of Abraham Lincoln.....	Stahlberg

The Philharmonic audiences have almost grown accustomed to the queer jumbles and juxtapositions of compositions offered in the programs of the present leader, so last week's scheme neither surprised nor grieved the subscribers to the ancient symphony series.

The Haydn work had a conventional performance, for beyond correct playing on the part of the men in the orchestra nothing was vouchsafed in the way of imagination, charm or raffinement of nuance. The men in the Philharmonic are routinized musicians and know their Haydn thoroughly, but, after all, they must follow their leader and can hardly be expected to mould his interpretation for him. It is not their fault that the spirit of a composer does not seem to move Safonoff to more than extraneous appreciation unless the Russian label be attached to the work.

In the Mendelssohn concerto, Mischa Elman was the soloist, and it must be confessed that the performance was not one of the best he has vouchsafed our public this season. Rhythmic indecision and extreme restlessness of phrasing marked Elman's playing throughout, and in hardly a single measure could one note the plastic repose, the Teutonic breadth and serene nobility of style which have come to be generally recognized as indispensable in the proper presentation of Mendelssohn's lovely work. The first movement lacked spirit and authority, its well defined thematic material being distorted through over-sentimentalizing and rhythmic affectations of a peculiarly irritating kind. The second movement was feminine in tonal delivery and of "linked sweetness long drawn out." The finale revealed more of the Elman who astonished New York with his phenomenal violin talent when first he came here, but the haste and recklessness that dominated his playing in parts of the brilliant presto prevented it from being counted as one of his great achievements. Elman is so exceptionally gifted, has done such marvelous work here, and was praised for it so enthusiastically in THE MUSICAL COURIER that a criticism like this can only help, but never harm him. The wonderful boy should not let success prevent him from seeking always the true and the beautiful in art. The applause of the groundlings is more deadly in the end than the sting of a venomous serpent.

Stahlberg's Lincoln tone poem, "In Memoriam," had its première in Pittsburgh some years ago, as the turgid "program notes" of the Philharmonic concert proclaimed. It appears that the composer was at that time a player in the Pittsburgh Orchestra and now belongs to the organization which performed his work here last week. Under Stahlberg's direction (Safonoff gave up the baton for the time being) the tone poem had an able and a brilliant exposition, and impressed the discerning listener as an excellent piece of symphonic construction, melodious, full of color and contrast, resourceful in orchestration and worthy in the dignity and nobility of its contents to do honor to the subject chosen as its title. Stahlberg attached to the flyleaf of his score a note stating that all he wished to set forth in the tone poem was an expression of Lincoln's strong will and unselfish love. Under the circumstances it is not quite clear from where the "program annotator" received his authority to cut up the Stahlberg work into "three grand divisions," a nation's grief, a hero's warfare and tragic end, and the triumph and apotheosis. Furthermore, it is difficult to understand why a nation should grieve in Part I of the work when the death of its hero does not occur until Part II. That is a matter, however, which no doubt appears as clear as crystal to the "annotator," even if no one else sees the connection.

Stahlberg should in no wise be deterred by the opinions expressed on his "Lincoln" in some of the daily papers. As a certain well known advertisement says: "There is a reason." The present opus shows considerable promise and a large measure of achievement, and THE MUSICAL COURIER believes thoroughly in Stahlberg's ability to accomplish bigger things in the future. He should keep on and pay no attention to critical harpies, unless it be to send them his score and ask them to make the changes they think it ought to undergo, to alter the orchestration they do not like, to suggest better methods of development, and to add instrumental color, etc., wherever they believe it to be lacking—all these changes, however, to be marked with pen or pencil in Stahlberg's presence. If the composer will do that, and then bring us the "improved" score, we will publish it for him free of charge in any desired number of copies. Stahlberg would need no other vindication.

Aix-la-Chapelle will celebrate its customary Nether-Rhenish Music Festival next summer, with Strauss as one of the conductors.



BROOKLYN, February 15, 1909.

Paderewski's new symphony and the Beethoven piano concerto in E flat (Emperor) will constitute the program at the concert of the Boston Symphony Orchestra at the Academy of Music Friday night, February 19. Paderewski is the soloist.

"Die Meistersinger," with Carl Jörn, the new German tenor, as Walther, will be the tenth offering in the series of operas by the Metropolitan Opera Company in Brooklyn. The performance takes place tonight (Wednesday) at the Academy of Music.

Henry Führer, president of the Brooklyn Arion, and other prominent members of the club have issued a circular asking support for Edith Magee, a young contralto with a remarkable voice. Miss Magee is a pupil of Arthur Claassen, director of the Brooklyn Conservatory of Musical Art. The concert for her benefit will be given at Arion Hall Monday afternoon, February 22 (Washington's Birthday). The young singer will have the assistance of Nathan Fryer, the gifted pianist, and Henry P. Schmitt, violinist, in the following program:

- Piano solo—
 Ballade Debussy
 En Automne Moszkowski
 Zwei Lieder ohne Worte Mendelssohn
 Allegro, A major,
 Presto, C major,
 Rondo Capriccioso Mendelssohn
 Nathan Fryer.
- Contralto solo—
 Aufenthalt Schubert
 Der Lindenbaum Schubert
 Ungeduld Schubert
 Edith Magee.
- Violin solo—
 Adagio Religioso, from Fourth Concerto, op. 31 Vieuxtemps
 Mazurka, op. 26 Zarzkycki
 Henry P. Schmitt.
- Contralto solo—
 Seit ich ihn gesehen Schumann
 Ich kann's nicht fassen, nicht glauben Schumann
 Frühlingnacht Schumann
 Edith Magee.
- Piano solo, Papillons, op. 2 Schumann
 Nathan Fryer.
- Contralto solo—
 Ganz im Geheimen Claassen
 Der Spielmann (with violin obligato) Hindach
 Edith Magee.

Irwin E. Hassell's chamber music concert at Memorial Hall, February 10, was attended by a good sized and friendly audience. He played Chopin's etude, op. 25, No. 7, and the A flat polonaise as his solos, and in these his technic left nothing to be desired. His pianissimo playing was especially effective. Max Jacobs, violinist, and Gregory Aller, cellist, collaborated with Mr. Hassell in works by Schütt and Arensky, the former showing himself a player of considerable achievement, and the cellist playing so well that it was regretted he had no solo. Miss Anderson, flutist, played, and Mrs. Osborne sang.

The Chaminade Club sang especially well at the last concert Wednesday evening, February 10, given at the Academy of Music. The choruses included: "Ode to Music," by Zellner; Mendelssohn's "Ave Maria"; Liszt's "O Salutaris," and Chaminade's "St. John's Eve." Emma Richardson Kuster is the musical director. The artists who assisted the club were John S. MacDonald tenor, and Amelia Gray Clarke, pianist. The incidental solos were sung by these members of the club: Emma F. Squire, Catherine Earl and Anna Lambert. Mrs. Kuster was presented with a bronze laurel wreath during a graceful speech made by Marguerite Liotard, the president.

Berta Grosse-Thomason and pupils of the Grosse-Thomason Piano School at 359 Degraw street, honored the memory of Mendelssohn Saturday morning of week before last with the following well arranged program: "Venetian Song," Mendelssohn, played by Florence F. Phail;

gavotte, Gluck-Brahms, played by Dora Brennecke; minuet in B minor, Schubert, played by Helen Sayer; minuet from sonata in E flat, Beethoven, played by Edna Shepard; "Grillen," Schumann, played by Clara Bundy; "Florian's Song," Godard, sung by Katharine Wursker; "Butterfly," Lege, played by Beatrice Jones; "By Smouldering Embers," MacDowell, played by Miss Sayer; "Improvisation," played by Clara Bundy; "Valse Lente," Schütt, played by Gilbert Kapelman; finale from Mendelssohn's trio in C minor for piano, violin and cello, performed by Madame Thomason, piano; Mrs. Oliver Hoyt Anderson, violin, and Oliver Hoyt Anderson, cello.

Monday evening, March 1, the Brooklyn Institute will celebrate the Chopin centennial by presenting Paderewski in a recital of Chopin's works. E. L. T.

Daniel Visanska, Remarkable Violin Teacher.

As concert violinist, Daniel Visanska won recognition several years ago, when he first toured Europe, the United States and Canada. Now he is recognized as a teacher of unusual ability. One may observe at Visanska's New York and Philadelphia studios that a strong bond exists between master and pupils. Students are encouraged to think for themselves, and it is plain to see that Visanska's course helps to develop the pupils. A large measure of Visanska's success as an instructor is due to his own splendid foundation and experience. His studies were carried on first in New York under Leopold Lichtenberg, and after nine years of study with this master Visanska received a thorough groundwork and knowledge of his instrument. Visanska's talent and skill led the late Anton Dvorak to choose him as concertmeister for the orchestra which the Bohemian



DANIEL VISANSKA.

musician and composer organized while in New York. In 1896 Visanska went abroad for further instruction. Two years were spent in study with Anton Witek, and then followed a course of three years at the Berlin High School, under the supervision of Joachim. Visanska might well have thought then that his musical education was complete; but, never satisfied, he continued his studies under Hartmann. Even in those early days, Visanska's genius for teaching was recognized, and he numbered among his pupils a daughter of Andrew D. White, United States Ambassador to Germany. It was during this period of his career that he became associated in quartet work with Arthur Hartmann and Anton Hekking. Beginning about this time to appear in concert as soloist, Visanska has since become known in Germany, Switzerland and Canada, as well as the United States. At present his work as a teacher is attracting more and more attention. Pupils are coming to him from many distant cities; even Texas and Canada are included in the enrollment.

This season Mr. Visanska has been compelled to give an added day each week to his Philadelphia pupils. Franklin Gittelson, a twelve year old pupil who plays concertos of Mendelssohn, Bruch, Saint-Saëns, Tchaikowsky, Brahms, Lalo and Paganini, in wonderful style, is well known to Philadelphia audiences. Another pupil who has met with success in New York is Nicola Thomas. The late Marie Fisher, of Philadelphia, was still another Visanska pupil who will be remembered.

A few criticisms follow:

Mr. Visanska possesses a quality of tone that belongs only to a virtuoso. The Riess number and a melody for the G string by Floerheim were played with great charm.—Gazette de Lausanne, Switzerland.

Mr. Visanska played the Brahms concerto in a surprising manner. His abilities are of a high order and he gave a good sound interpretation, both technically and musically.—Violin World, Berlin.

Daniel Visanska gave the audience a musical treat in his second group of short numbers. In such pieces as Wieniawski's "Romanza" and Riess' "Moto Perpetuo," he had an ease and charm rare

among young violinists. He showed his ability for rendering more difficult compositions in the Symphonie Espagnole of Lalo.—Mail and Empire, Toronto.

Baldwin Organ Recitals.

Prof. Samuel A. Baldwin's organ recitals on the incomparable instrument in City College continue to be heard by immense audiences, the attendants sometimes being obliged to close the doors to late comers. Last week he played some works seldom heard, such as Fricker's concert overture, a sonata by Ritter, barcarolle by Faulkes and etude symphonique by Bossi. Elgar's "Pomp and Circumstance" march, Guilmant's "Marche Religieuse" and fifth sonata, and Schubert's "Serenade" were particular favorites with the audiences, prolonged applause, pleasantly insistent, leading to repetition. At the fifty-fifth recital last Sunday there was an audience taxing the capacity of the classic Great Hall, which heard three small pieces by MacDowell, including "To a Wild Rose"; and the "Pilgrims' Chorus" and "Evening Star," with especial delight. Liszt's show piece, the fugue on the choral from "The Prophet," closed an unusually brilliant program, begun by Rheinberger's "Friedensfeier" sonata, and followed by the prelude and fugue in A minor by Bach. Today, February 17, at 3 o'clock, Professor Baldwin will play Bach's toccata and fugue in C; two movements from Lemare's D minor symphony, and Goldmark's "Sakuntala" overture as his principal pieces. The coming Sunday, at 3:30, he plays Bach's toccata and fugue in D minor; Beethoven's andante, from the fifth symphony; Homer N. Bartlett's suite in C; "Meditation," by Chaminade, closing with a "Concertstück" on the Austrian hymn, by Hesse. The Broadway subway to 137th lands one at the door in brief time.

Clara Clemens and Her Career.

Clara Clemens has a beautiful contralto voice, but unfortunately she is not always accepted on her merits, as she should be. As the daughter of "Mark Twain," too, many who have not heard her sing imagine that she is being received as an artist because her father is one of the great Americans. However, Miss Clemens need have no fears when she sings before musicians. These not only hear that she has a rarely beautiful voice, but realize that she is a very accomplished musician, who interprets as well as sings the classical songs of all schools with remarkable skill. After the concert at Mendelssohn Hall last Thursday night, where Miss Clemens sang songs by Gounod, Von Flitz, Bath and Leroux, the singer and Ethel Newcomb, the pianist, appeared at a musicale at the residence of Mrs. Loomis. Miss Clemens has been thoroughly educated at home and abroad with the best masters. She is a fine linguist and an excellent pianist. Friends of the young singer are urging her to give a recital in New York and she may decide to do so during the spring season.

Paul Kefer, Soloist at Symphony Concert.

Paul Kefer, first cellist of the New York Symphony Orchestra, appeared at the concert in Carnegie Hall last Sunday as the soloist. He played a work by D'Indy, which has been simply entitled a "Lied," or "Song." Mr. Kefer was much applauded and succeeded in bringing out all that was in the D'Indy work. The cellist disclosed a warm and beautiful tone and refinement in his playing. The delighted audience recalled Kefer six times. D'Indy will be pleased to hear that his work was so well received, and in great measure this was due to the fine performance of Mr. Kefer.

Artists Heard at Hastings House.

Edith Chambers, the soprano, soloist at the last University Glee Club concert and at the Jersey City performance of "Elijah," sang songs by Delibes and Massenet at Frank Seymour Hastings' house Sunday afternoon, giving much pleasure to the informal audience. She finished with a dramatic rendering of "Hear Ye, Israel," Harry Rowe Shelley at the organ. Harriet Barkley, soprano, sang Micaëla's aria from "Carmen" and some Schumann songs, and was much complimented by connoisseurs for her beautiful voice, repose of manner and warm temperament.

Nathan Fryer to Play at Press Benefit.

Back in New York after his tour of concerts at colleges and universities, Nathan Fryer, the pianist, will be heard at a number of concerts in New York this month. February 21 (Sunday afternoon) Fryer will play at the press benefit at the Grand Central Palace with the Metropolitan Opera House Orchestra. He will play the solo part in the Chopin concerto in F minor. As announced in the Brooklyn notes, Fryer will play in that borough Washington's Birthday.

New York Music Teachers to Have Big Convention.

President Severn, of the New York State Music Teachers' Association, is much encouraged by the enthusiasm which is being manifested up State. New York, if all signs hold good, will see a big, enthusiastic convention next June.

HUNGARIAN RELIEF SOCIETY CONCERT.

George Krüger and Arthur Hartmann the Stars—Committees and Patrons—
Members and Guests Dance the Czardas.

Once a year the Hungarian Relief Society gives a concert and ball for the benefit of the charities in which the society is interested. Each nationality in the great city of New York aims to look after its own poor, and that is as it should be. This year's Hungarian charity event was on a bigger scale than the affairs given during the previous years. The concert and ball took place Wednesday night of last week at the Waldorf-Astoria. The society secured the Astor Gallery, Myrtle Room and an adjoining suite of rooms, and from 9:45 o'clock, when the concert began, until the "sma' wee hours," the Hungarians and the guests made merry in order that their unfortunate compatriots might receive succor in their hours of distress. Those who came only to attend the concert were amused when they arrived at the Waldorf to find that the place was deserted. No hour having been announced for beginning the concert, the early birds took for granted that the usual hour of 8:15 or 8:30 p. m. would be observed. Like "Patience upon a monument," these first arrivals waited and waited, and finally by 9:45 o'clock there were enough members and guests present to begin the concert. Those who waited for the music were well rewarded, for the program was of a higher order than most events of the semi-social, semi-musical kind planned for charity. George Krüger, a pianist of great attainments, and Arthur Hartmann, the American-Hungarian violinist, were the stars. Reinold Werrenrath, the baritone, who was billed to appear, was indisposed, and his place was taken at the eleventh hour by another singer, Bertram Schwahn. These artists gave the following program:

Nachstück, op. 23, No. 3.....	Schumann
Consolation, op. 40, No. 2.....	Leschetizky
Etude de Concert, C major.....	Rubinstein
George Krüger.	
Übers Jahr.....	Bohm
Minnelied.....	Brahms
Frühlingsnacht.....	Schumann
Bertram Schwahn.	
Zephyr.....	Hubay
Cradle Song.....	MacDowell-Hartmann
Mazurka.....	Zarzycki
Arthur Hartmann; Alfred Calzin at the piano.	
If I Were a Bird.....	Henselt
Etude, G flat major.....	Chopin
Faust Fantaisie.....	Liszt
George Krüger.	
The Year's at the Spring.....	Beach
I Long for You.....	Hawley
Over the Desert.....	Kelley
Bertram Schwahn.	
Barcarolle.....	Tschaikowski
Air.....	Goldmark
Rhapsodie, Eljen!.....	Hartmann
Arthur Hartmann.	

Charity concerts rarely receive serious criticisms, but Mr. Krüger's and Mr. Hartmann's performances were extraordinary, and hence entitled to special notice. First of all, let it be said for Krüger that he is an artist in the full maturity of his powers, a sincere, skillful and delightful performer, with a magical touch and the keen intelligence that penetrates to the root the ideas of each composer. Mr. Krüger evidently has a fondness for the romantic school, but it is a healthful and inspiring appreciation. After the Rubinstein "Concert Study," Mr. Krüger played as an encore the Chopin study in C major, op. 10, No. 7. After his second group he played the Brahms "Hungarian" dance in D flat major with the fire and abandon of the care free and unrestrained gypsy. He received an ovation.

Hartmann infused a real Magyar atmosphere into some of his numbers. This music is all familiar, and the violinist arose to the occasion with his electrical fingers

and historic instrument. He aroused a tumult, as only ardent and impulsive Hungarians can make when one of their countrymen or son of a countryman stands before them and plays as Hartmann did. Demands for encores were granted. As extras the violinist played "The Deluge" by Saint-Saëns and the romance by Svendsen. Mr. Hartmann's assisting pianist, Alfred Calzin, once more proved himself an artist of genuine musical gifts.

After the concert, the lackeys removed the chairs, and then the ball was inaugurated with Waldteufel's waltz, "Tout Paris." But the most interesting feature of the ball was the "Czardas," which was danced several times during the night by the men and women of all ages.

The names of the officers of the society, the committees and patrons follow: Honorary presidents: Baron Otto Hoening O'Carrol, Dr. Árpád G. Gerster; president, Morris Cukor; vice presidents, Joseph Horváth, I. H. Rosenfeld; secretary, M. Steinberger; treasurer, Joseph Burger; controller, George O. Telmányi; executive director, Adolph Stern; board of directors, Dr. Frank I. Horn, Árpád A. Kremer, Adalbert Perényi, Julius Stern, Emil Zerkowitz, Alex Molnár, Arnold Somlyó and John Bacsó.

Press committee of the concert and ball: Géza D. Berko, chairman; Dr. Michael Singer, Joseph Horváth, Emil Kiss. Ball committee: Arnold Somlyó, chairman; Akos Merle, George O. Telmányi, vice chairmen; Emil Kiss, treasurer, Joseph Horváth, financial secretary; I. H. Rosenfeld, chairman reception committee; Louis S. Bruenn, vice chairman; George von Grivicic, chairman floor committee; Árpád A. Kremer, William Farkas, vice chairmen; Julius Roth, chairman arrangement committee.

Committee: Béla Perczel, Gustav Barna, Aurel Bátonyi, William Blau, Tibor Miklós, Adolph Brieger, Leopold Molnár, Alex Englander, Julius Adler, Dr. Frank Kern, Joseph Mayer, Dr. Julius Weiss, Adolph Kmetz, Louis Szombathy, Julius Völgyi, Sigmond Neustadt, Albert Bauer, Dr. Joseph Bieber, Dr. Béla Cukor, A. Deutsch, S. D. Gottesman, Dr. Max Hazay, Desider Koch, Dr. Samuel Spiegel, Leonard A. May, Milton Rosenfeld, Prof. Anthony S. Illés, Joseph Schoenleben, Dr. Robert Feitscher, Dr. Ervin Török, Henry Hoffmann, Dr. Géza Kremer, Géza Lénart, Fred Schwabach, Dr. Henry W. Walden, L. R. Wolfe, Béla Rieger, Jack Klein, Dr. Louis Friedmann, Daniel McCarthy, J. M. Welch, Walter J. Moore, Alex Mandel, Julius Nyitray, Fred. Wiemann, Géza Hoffmann, Charles Horvay, Dr. Arthur Kozma, C. Partos, Earnest L. Mandel.

Patrons: His Excellency the Ambassador of Austria-Hungary, His Excellency the Ambassador of Italy, His Excellency the Ambassador of Greece, Baron Otto Hoening O'Carrol, Baron Louis Ambrózy de Séden, Baron Julius de Bornemisza, Chevalier George von Grivicic, Chevalier Th. de Thodorovich, Mrs. Cornelius Vanderbilt, Mrs. Anthony R. Wallach, Hon. Seth Low, Hon. William S. Bennett, Hon. William Barnes, Jr., Hon. Otto T. Banard, Vernon H. Brown, Hon. Emil L. Boas, Messrs. C. B. Richard & Co., Messrs. Knauth, Nachod & Kuhne, Messrs. Ladenburg, Thalman & Co., Messrs. Phelps Brothers & Co., Dr. Árpád G. Gerster, R. M. Haan, Otto H. Kahn, Aurel Bátonyi, Hugo Blumenthal, Morris Cukor, Arnold Somlyó, Jules Roth, Géza D. Berko, John Németh, Joseph Horváth, Raphael Joseffy, Joseph Burger.

Xaver Scharwenka led the Blüthner Orchestra in Berlin on February 4.

Marteau gave a concert at Beethoven Hall, Berlin, February 4, with the Philharmonic Orchestra.

Schumann-Heink Sings Before Royalty.

BERLIN, February 10, 1909.
[By Cable from Berlin to New York Manager.]

Sang today before Emperor and Empress of Germany, King and Queen of England, Princess Louise Victoria and Prince Joachim at Royal Castle, Berlin. Quite informal Presented with diamond brooch.

(Signed) SCHUMANN-HEINK.

MRS. LOW'S VALENTINE MUSICAL.

Rollie Borden-Low, the soprano, gave a charming valentine musicale at her home, 43 West Tenth street, Sunday afternoon, February 14. The mother of the hostess, Mrs. M. Borden-Carter, received the guests. The programs with the order of the music were hand painted and engraved, showing the skill of Miss Borden, a young niece of the singer. Valentine designs were cleverly used and much admired. Mrs. Low, accompanied at the piano by Albert Crawford, sang Schumann's "Frauen Liebe und Leben" cycle in German and four appropriate love songs in English—"Your Kiss," Bath; "Love's Barcarolle," German; "Sleep, Little Rosebud," Tipton, and "Send Me a Lover, St. Valentine," by Macfarren. Madame Delhaze-Wickes, pianist, played the Chopin ballade in G minor and a group of pieces by Grieg, Olsen and Liszt. Mr. Wickes, accompanied by Madame Wickes, played the andante from the Mendelssohn violin concerto.

Among the guests were Mr. and Mrs. John W. Bird, Miss Bird, Miss Broadhead, Mrs. J. M. Bassett, Miss Beltzhoover, General and Mrs. G. P. Borden, Mr. and Mrs. Thomas P. Borden, Mr. and Mrs. Marc A. Blumenberg, Mr. and Mrs. Charles A. Bates, Miss Brainard, Mrs. Guild Bowne, Mrs. Leslie Coombs Bunce, Miss Bunce, Victor Biat, Mr. and Mrs. G. B. Benjamin, Dr. and Mrs. G. M. Balloma, Miss Ashley, Mr. and Mrs. Roger Beach, Mr. and Mrs. George M. Bassett, Mr. and Mrs. Stanley Cohen, Mr. and Mrs. Charles Campbell, Miss Calkins, Mrs. A. C. Cassidy, Laura Sedgwick Collins, Mr. and Mrs. Roy Chamberlain, William J. Clark, Alexander Chissin, Miss McCall, C. B. Dates, Grace Ewing, Douglas Green, John McLean French, W. E. Flint, Mr. and Mrs. A. B. Fry, Mr. and Mrs. George C. Gow, Mr. and Mrs. T. B. Herreshoff, Mr. and Mrs. F. E. Hamilton, the Misses Harlin, Alan Hawley, Miss Hazen, Mr. and Mrs. George A. Heid, Mr. and Mrs. John W. Herbert, Mr. and Mrs. Hamersley, Mr. and Mrs. Condé Hamlin, Col. and Mrs. Lowell H. Jerome, Jane Jones, Mr. and Mrs. G. F. Kunz, Mr. and Mrs. John Hemenway, Mr. and Mrs. Herbert John, Mr. and Mrs. A. W. Kiddle, Mr. and Mrs. Clarence Kenyon, Mr. and Mrs. J. C. Karsen, Mr. and Mrs. G. W. Lawrence, Mrs. Edwin Low, the Misses Lawson, McCall, Latham, Mrs. John R. Gibney, Miss Leach, Lillian Sherwood Newkirk, Dr. Newkirk, Mrs. Walter R. Nichols, Walter Newbery, William O. Pratt, Miss Pratt, Miss Parkinson, Mrs. Pritchard, Mr. and Mrs. Hinton Perry, Dr. and Mrs. Whitney, Mr. and Mrs. Gage Tarbell, Dr. and Mrs. R. H. Wylie, Mr. and Mrs. Frank Walther, Miss Woolman, Miss Wright, Miss Shepard and Miss Guild.

People's Symphony to Give Concerts in Brooklyn.

The People's Symphony Society, under the auspices of 100 of the leading citizens of Brooklyn, will give two concerts at Association Hall, one orchestral and the other chamber music. The first concert will take place Tuesday evening, March 9. A program of works written for a small orchestra will be presented. The date of the second concert will be announced later. Friday night of this week, February 19, the society will give its final orchestral concert of the season at Carnegie Hall. The program, published in a previous number, will be devoted to Wagner.

Eames will give a song recital in Carnegie Hall on Friday afternoon, February 26.

"Louise" will be sung for the first time this season in the Manhattan Opera House on Friday night of this week.

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CHICAGO, Ill., February 13, 1909.

Errors, like straws, upon the surface flow;
He who would search for pearls must dive below.

Sunday, February 7, was a musical feast day in Chicago followed by a famine extending over the rest of the week. There were four attractions on this particular day, three were of the instrumental genre, and one a combination of vocal and dramatic recitation by Dr. Ludwig Wüllner. The latter was given at Orchestra Hall and marked the fifth Chicago appearance of this distinguished artist to capacity houses. The wonderfully effective "Das Hexenlied," by Von Wildenbruch, with musical setting by Max Schillings, was a novelty to most people in the audience. David Bispham has made this work one of his strong offerings and those who have heard him were more greatly interested in Dr. Wüllner's magnificently dramatic presentation. Dealing with a very interesting and ethical question, it was recited by Dr. Wüllner with full understanding and appreciation of its pathos, its dramatic and soul stirring episodes, and with a sympathy that was both convincing and transporting, leaving many of the audience in tears as Dr. Wüllner told of the good monk Medardus' leave taking of this "land of bondage," when the problem, let us hope, was solved for him at least.

At Music Hall the Flonzaley Quartet gave its first concert of the season. The program was composed of the Beethoven quartet in G minor, op. 18, No. 2; the Schubert quartet in D minor (posthumous), and sonata for two violins and cello, by Leclair. The playing of this admirable organization, whose ensemble work is distinguished by an exquisite finish and a tonal quality peculiarly smooth and fine spun, and containing an appealing note, was a thoroughly artistic enjoyment in the interesting program offered. A certain atmosphere, a mood, of a reposeful character is created by this Quartet, that is ideally the psychic condition conducive to listening with pleasure to string quartet playing. The personnel of the organization, its similarity of temperament, as well as the harmony of schooling is undoubtedly the basis for this most desirable characteristic. The date of the second and last chamber music concert of the Quartet to be given in Music Hall, has been changed to Saturday afternoon, February 20, instead of Sunday afternoon as originally announced. At this concert a new quartet by Dohnanyi will be the novelty. The program in full will be:

Quartet in D major (Koechel, 1575).....Mozart
Sonata for two violins and 'cello.....Sanmartini (Died 1740)
Quartet in D flat major, op. 15.....Dohnanyi

At the Studebaker Theater Augusta Cottlow was giving her annual Chicago recital. Miss Cottlow must be ranked among the greater artists of the feminine sex. She was in excellent form Sunday and the vigor, the poise and the

technical command she showed herself mistress of throughout her entire program was proof evident of her standing. Miss Cottlow played the Mendelssohn "Variations Serieuses," the Schumann novelette in F sharp minor, a Chopin group, the "Sonata Eroica," by MacDowell; etude, G minor, op. 7, by Zaremski; barcarolle, G minor, op. 10, No. 3, by Rachmaninoff, and polonaise, E major, by Liszt. The MacDowell composition Miss Cottlow played con amore, and with a charm and insight truly poetic and stirring.

Great interest was felt in musical circles in the reappearance before a Chicago audience of Milada Cerny, now seventeen years old, which occurred at the Illinois Theater on this same afternoon. There is no doubt of the talent of this young girl, but the great fact that debars her from serious consideration is her faulty schooling, technically and interpretatively. What might be thought quite marvelous in a child of six or seven years of age is quite a different criteria to gauge this same child by ten years later. Miss Cerny has good physical strength, muscular strength, an abundance of temperament, but surely before it is too late good schooling should begin. Schooling that will train these muscles to perform their work with accuracy, so there will be no abundance of wrong notes in finger passages and chord playing, and lessons in phrasing; though phrasing depends so much on innate musical feeling that when it has to be taught it is rather hopeless. These elementary steps have been sadly neglected in Miss Cerny's training with the consequence that she cannot be called an artist in any sense of the word, however much natural talent she may have. It is prevented from being made manifest through this lack of technic and general training.

It is a sad condition of affairs that allows of young and promising talent being exploited when it is timidly putting forth its first feeble little effort. Containing the least suggestion of unusual talent it is pounced upon by some relentless force or factor in the music business, and broken and crushed before its first florescence had the least chance to assert itself. Such is the condition of one little girl in Chicago, Mildred Forsyth, ten years of age. Last Monday night, February 8, this little girl played eight of the twenty-four Chopin etudes. Such an ill advised and thoroughly conscienceless task, unless the preceptor is actually blind to the demands of the Chopin etudes, is beyond comprehension. These eight etudes were played from memory, proving the child has the gift of memorizing at least. But played as they were like slow hymns, and with such a weak touch that fifty feet away from the piano the instrument had the sound of a music box, there was nothing but pity that such a thing should occur. In all these eight etudes not two consecutive measures of correct notes were played; and the little delicate hand, lacking in strength, in fingers and wrists, stretched and stretched, missing at nearly every effort, for what? Such lack of understanding on somebody's part is but another stroke at the destruction of what might be developed into legitimate and lasting American pianistic talent.

The eighteenth program of the Theodore Thomas Orchestra was as follows:

Overture, Coriolanus, opus 62.....Beethoven
Symphony, No. 5, C minor, opus 67.....Beethoven
Ride of the Valkyries, Die Walküre.....Wagner
Bacchanale, Tannhäuser.....Wagner
Vorspiel, Lohengrin.....Wagner
Selections from Act III, Die Meistersinger.....Wagner

The Thomas Orchestra gave four concerts in Toronto this week in conjunction with the Mendelssohn Choir, of Toronto.

Gustaf Holmquist, the possessor of a fine bass voice of plastic fiber and lovely warmth of color, will be the bass soloist with the New York Symphony Orchestra on its

spring festival tour. Mr. Holmquist's repertory, which is varied and extensive, based on the best in musical literature, will have ample opportunity for exploitation this spring, as all the oratorios will be sung at the various festivals. Many of the operas will be given in concert form, including Tchaikowsky's "Eugen Onegin," in which Mr. Holmquist will sing the High Priest role. Mr. Holmquist will give a song recital for the Ravenswood Woman's Club, February 15, and will sing the bass part in Pierné's "The Children's Crusade" with the Minneapolis Philharmonic Choral Society, February 19.

Emma Hoffmann, the former Chicago girl, who went abroad about four years ago, sang with great success in the first production of Carl Goldmark's "Un racconto d'inverno," given in January, at Torino, Italy.

This week's program book of the Theodore Thomas Orchestra contained the following special notice:

The trustees of the Orchestral Association have pleasure in announcing the engagement of the noted Mendelssohn Choir of Toronto, consisting of 228 voices under the direction of Dr. A. S. Vogt, for appearance with the Theodore Thomas Orchestra in Orchestra Hall, the first week in March. The Choir will be brought to Chicago on two special Pullman trains of seven cars each, leaving Toronto Tuesday evening, March 2, arriving in Chicago, Wednesday morning, March 3. Concerts will be given on Wednesday and Thursday evenings and Friday afternoon, March 3, 4 and 5. It being necessary for the Choir to leave Chicago for Toronto immediately after the Friday concert, to enable the business men of the organization to have a full day at home on Saturday, necessitates the giving of the regular concert scheduled for Saturday evening, March 6, on Wednesday, March 3. Subscribers for the Saturday evening concerts, please note: Tickets numbered 42, dated for Saturday, March 6, 8.15 p. m., will be good for admission Wednesday, March 3, 8.15 p. m. There will be no Saturday concert that week. The concert, Friday afternoon, March 5, will be given at the usual hour. The Wednesday evening and Friday afternoon concerts will constitute the regular series, and the same program will be given at each. The Thursday evening concert will be an extra performance with a complete change of program, and is intended for the general public. Tickets for the unsold portion of the main floor and balcony for the Wednesday evening concert, and the main floor, boxes and balcony for the Thursday evening concert are now on sale.

Alessandro Bonci, who will appear in a joint recital with Geraldine Farrar, at the Auditorium, February 21, will sing some singularly interesting numbers "Spaggiare amate," from "Elena and Paris," by Gluck; "La Mammolella" ("The Violet"), by Mozart; aria, "Una furtiva lagrima," from "L'Elisir d'Amore," by Donizetti; aria, "Che gelida manina," from "La Boheme," by Puccini; besides the duet with Miss Farrar, "Lontano, lontano, lontano," from Boito's "Mefistofele."

Dr. Wüllner, who has given five recitals in Chicago before capacity houses, turning away hundreds of people at his recital last Saturday, at Orchestra Hall, will give two farewell recitals under the direction of F. Wight Neumann, on March 13 and 21. The Brahms-Wolf program, which he has prepared for the first recital, will be given at Music Hall, Saturday afternoon, as it is a program only suitable for a small auditorium. The final recital will take place at Orchestra Hall, Sunday afternoon, 3:30. The program for this farewell recital is by request a repetition of the one Dr. Wüllner gave at his first recital, with the exception of "Ein Weib," by Sinding, which has been added. Seats for both recitals are now on sale.

Marie De Rohan, coloratura soprano, will give a song recital at the Studebaker Theater February 28, under the direction of Charles Wagner.

The repertory of the Metropolitan Opera season, which will open Easter Monday, April 12, F. Wight Neumann announces will contain "Die Meistersinger," "Tannhäuser," "Tristan and Isolde," "Walküre," "Faust," "Madame Butterfly" and "Parsifal." Among the novelties that will be given are "Die verkaufte Braut" ("The Bartered Bride"),

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HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.
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with Destinn, and "Falstaff," with Caruso. The first performance of "The Bartered Bride" will be given at the Metropolitan Opera House next Friday evening.

Mischa Elman will give his second violin recital at Orchestra Hall March 7.

Glenn Hall, tenor, will be heard in song recital at the Studebaker Theater March 21, under the direction of Charles Wagner.

The Musical Art Society will give its next concert March 23 at Orchestra Hall. Many important novelties will be presented on this occasion. The membership of this society, as announced this season, is as follows: Sopranos—Esther St. John Browning, Minnie Bergman, Mrs. A. F. Callahan, Harriet Case, Mrs. Frank C. Farnum, Edith Monica Graham, Minnie Fish Griffin, Ruby C. Ledward, Ragna Linne, Grace Nelson, Sibyl Sammis, Ada Markland Sheffield, Lucille Stevenson Tewksbury, Gertrude Judd Smith, Mary Peck Thompson, Edna M. Trego and Clara G. Trimble. Tenors—George Ashley Brewster, Chauncey Earle Bryant, Lester Bartlett Jones, Arthur Jones, John B. Miller, Lewis W. Petersen, William B. Ross, Charles Sindlinger, H. Augustine Smith, George L. Tenney, Elmer Tracy and Edward Walker. Contraltos—Mrs. Willard S. Bracken, Helen Bright, Jessie Lynde Hopkins, Mrs. Francis Carey Libbe, Jennie F. W. Johnson, Anna Jones Rankin, Pauline Rommeiss, Elaine De Sellem, Louise Harrison Slade, Mrs. Clayton F. Summy, Annie Rommeiss Thacker, Mrs. Frederic W. Upham and Dorothy Groves Wood. Basses—William Beard, Arthur Bissell, William S. Bracken, Gordon Erickson, Marion Green, David Hantsch Grosch, George Nelson Holt, Lemuel W. Kilby, William F. Larkin, Hugh Schussler and Carver Williams.

A very delightful and interesting program was the second in Mr. and Mrs. Frederiksen's evening concerts, given February 11, at Auditorium Recital Hall. The program, a very exacting one particularly for the violin, was interpreted by both artists with all evidence of good schooling, excellent musicianship and command of technic. The program was as follows: For violin—the Max Bruch concerto, op. 26, G minor; the Wieniawski "Faust" fantasia; the adagio from Dvorák's violin concerto, op. 53; the Brahms "Hungarian Dance," and "Souvenir de Moscou," op. 20, by Sauret. The piano numbers were: Two études by Chopin; "March Militaire," by Schubert-Tausig, and "Romance and Trepak," by Rubinstein. Mr. and Mrs. Frederiksen played before the Illinois Athletic Club Friday, February 12. They have been engaged to play at Orchestra Hall February 26, for the benefit of the Augustana Hospital.

At the musical services of the Chicago Sunday Evening Club, held at Orchestra Hall February 7, Sibyl Sammis, soprano, and Marion Green, baritone, were heard in both solo and concerted numbers from Mendelssohn's "Elijah." The entire program, composed of works by Mendelssohn, was given under the direction of Clarence Dickinson. Miss Sammis was especially interesting in the offertory anthem "O For Wings of a Dove," which she sang accompanied by the regular chorus. In the duet from "Elijah" both Miss Sammis and Mr. Green, whose voices blend most effectively, gave a true and authentic version of the text.

The American Conservatory Orchestra, under the direction of Herbert Butler, gave an excellent recital February 2, at Kimball Hall. There will also be a recital given by

the advanced pupils of Silvio Scionti, of the American Conservatory, on Saturday afternoon, February 20, at Kimball Hall.

The many friends of Mr. and Mrs. Robert Boice Carson will be glad to know of Mr. Carson's great success as head of the music department of the State Normal School in Valley City, N. Dak. Mr. Carson, a former teacher of voice, with studios in Kimball Hall, was exceptionally successful with his pupils and many regrets were expressed on all sides when he decided to locate elsewhere. Mrs. Carson, the possessor of a lovely soprano voice, is frequently heard in public in her new environment.

A pupils' recital will be given by the Sherwood School Friday evening, February 19.

Bertha M. Stevens, the talented young pianist, will be heard in recital the last of March. Miss Stevens' pupils of the intermediate and advanced classes will be heard in recital the first week in March.

The Gottschalk Lyric School will give a pupils' concert February 18, at Kimball Hall. The program will be a miscellaneous one of vocal and instrumental numbers. The Gottschalk Lyric Club, L. Gaston Gottschalk, conductor, has in preparation "The Lily of Killarney," by Sir Julius Benedict.

Only one week remains before the two performances of Mendelssohn's "Elijah" in Orchestra Hall by the Apollo Musical Club of two hundred and fifty voices, Harrison M. Wild, conductor. The club will have the assistance of eight selected professional singers in three numbers in the work aside from the regular quartet of soloists for the solo parts.

One of the most enjoyable events ever given by the Chicago Musical College took place in Music Hall Saturday morning, when pupils of the school of opera, assisted by Kurt Donath and David Grosch, of the faculty, appeared in the second act of "Mignon." The presentation of "Mignon" was said by the leading musicians of the city who attended the performance to be one of the best that has even been witnessed in Chicago, and the cast of pupils who sang the various roles showed unusual ability and training. Sol Alberti, a student, conducted the performance, and this instance is one of a few, as a college event, where a student has successfully conducted operatic performances. The production was staged under the direction of William Castle, tenor, now head of the School of Opera in the Chicago Musical College.

Christine Brooks, who is appearing abroad in concert with much success, sang at Bechstein Hall not long since, when the Post commented on her work as follows:

At her recital at Bechstein Hall yesterday afternoon, Christine Brooks devoted her attention almost exclusively to German song. The exception was provided by a group of two of Edward MacDowell's very characteristic compositions, "The Robin Sings in the Apple Tree" and the "Folk Song." The two contrast the composer's expressive methods very forcibly and show how varied was his command of effective expression. The group was completed by five songs composed by Rudolph Ganz, who is favorably known as a pianist and who appeared at one of the Albert Hall Sunday concerts last season. His writing for the voice does not betoken any special qualification for vocal composition. The pieces are rather in the nature of a recitation of the words to pianoforte accompaniment. The last, "What Is Love," is the most purely vocal in spite of a thematic coincidence between the final line and a passage in a once popular song by a well-known critic-composer. Miss Brooks sang them with appreciation of the special meaning of the words, but the better qualities of her mezzo-soprano voice and of

her interpretative powers were more fully displayed in the examples of German lieder, with which she began and ended her program. Her tone production, it was to be noted, gained in roundness when she was singing German. Her voice is produced on the best, but rarely heard method of one register.

Marshall Stedman, who is associated with J. H. Gilmour on the faculty of the Chicago Musical College of Acting, the best school of acting in the Middle West, has had charge of rehearsals and the directing of the production of all the plays recently given by the various classes and organizations of the Northwestern University. The Northwestern Dramatic Club presented in the Ravinia Park Theater, for the first time in America, the Irish play, "Kathleen Ni Hoolihan," "Gringoire" and an adaptation from Hugo's "Les Misérables," called "The Bishop's Candlesticks." The junior class play will be given next month, and during the early spring pupils of all classes will give another large dramatic performance. Mr. Stedman also produced the plays given by the collegians last season. J. H. Gilmour will direct rehearsals of "The College Widow," which will be given by pupils of the Goshen (Ind.) High School next month.

At the weekly interpretation classes of the Sherwood Piano School, held every Friday morning, many of the advanced pupils of the school are heard in solo and in two piano works. February 12 Ethel Bing, a very talented young girl, played the Liszt D minor concerto, Mr. Sherwood playing the second part. Ethel Morley played Chaminade's "Callirhoe," and Louise Kemp played the Jensen-Niemann "Murmuring Zephyrs."

EVELYN KAESMANN.

Goodson's Recital Program.

Katharine Goodson, the pianist, will play the following program at her recital in Mendelssohn Hall, Friday afternoon, February 19:

Fantaisiestücke, op. 12	.....Schumann
Des Abends.	
Aufschwung.	
Warum?	
Grillen.	
Novellette, E major	.....Grieg
Sonate, E minor, op. 7	.....Grieg
Nocturne, G major	.....Chopin
Two Valses, op. 34 in A flat and op. 64, D flat	.....Chopin
Ballade, op. 47	.....Chopin
Romance, op. 24, No. 9	.....Sibelius
Humoresque	.....Tchaikowsky
Æolus	.....Gernsheim
Rigandon, op. 204	.....Raff
Rhapsodie, No. 12	.....Liszt

Janpolski's Concert Dates for One Week.

Albert Janpolski, the baritone, will sing tonight in the performance of Mendelssohn's "St. Paul" with the Philadelphia Oratorio Society. Friday night he will give a Russian program at a private musicale in New York. February 21 the singer will give a recital at Statesville College, Statesville, N. C. February 22 he gives a recital in Greenville, S. C., for the Orpheus Club of that town. February 24 Mr. Janpolski sings the role of Satan in Dubois' "Paradise Lost" in New Haven, with the Choral Society of that city.

Germaine Schnitzer in the West.

Germaine Schnitzer, the pianist, is now playing at concerts in the West. Her next appearance in New York will be late in February, and it is also expected that she will be heard in recital during March.

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MUSIC IN APPLETON.

APPLETON, Wis., February 13, 1909.

The recitals given by Arthur Hartmann and Alfred Calzin, January 14, and by Glenn Hall, February 1, ranked with the best ever heard in Appleton. Altogether, it has been a brilliant season for the artists' course at Mr. Zenier's studios. Another event in this series announced for this month is "Enoch Arden," with Mrs. Osborn and Clarence Shepard, on the 15th.

The Flonzaley Quartet is booked here for February 9 at the Appleton Theater, in the Lawrence series.

The large choir at the Congregational Church gave Rossini's "Stabat Mater" before an audience of twelve hundred people last Sunday evening. The rendition was a great improvement over that of a year ago. The soloists were the same as before, with the exception of Winnifred Willson, who sang the first soprano part most creditably. Miss Willson was heard with the choir last spring, when it gave a successful presentation of the "Chimes of Normandy" at the Appleton Theater, when she made a fine impression. Albina Osborn, second soprano, and John Graber, tenor, are experienced singers and their work always bears the stamp of the artist. Dr. C. E. Schmidt, the base, has a phenomenal voice, both in range (nearly two and one-half octaves) and in quality. He is a very accurate reader and by far the most valuable member of the choir. Being young and with his talent he should have a career.

At Columbia Hall, January 22, Mary Carroll, violinist, and Clara Thurston, harpist, both of Chicago, appeared in recital before a capacity house. Miss Carroll chose for her principal number the Mendelssohn concerto. She was most successful in the andante, which she gave with a clarity of tone that was refreshing. Miss Thurston immediately became a prime favorite with her audience and received many recalls during the evening. She also supplied the piano accompaniments, showing a fine musical equipment.

ALEXANDER ZENIER.

Ysaye Commends the Dresden Philharmonic.

Eugene Ysaye, the Belgium violinist, has sent the following letter to his friend, Willy Olsen, conductor of the Dresden Philharmonic Orchestra, which is to make a tour in this country this spring, under the management of R. E. Johnston:

Mr. Willy Olsen:

MY DEAR COLLEAGUE AND FRIEND.—After the several years since I have had the pleasure of playing with you and your orchestra, I make it my duty to congratulate you and would ask you to kindly offer your excellent artists my sincerest compliments. Surely, with you and your remarkable aggregation of artists, one can play anything, and it is always with perfect assurance that I entrust you with the care of accompanying me.

Thanks to you, thanks to all and believe in my admiration and friendship.

(Signed) E. YSAÏE.

Dresden, December 9, 1909.

Royal Conservatory of Stuttgart.

The Royal Conservatory of Music of Stuttgart has now been amalgamated with the Society for Promoting the Royal Conservatory for Music. The head of the management is Privy Counsellor Dörtenbach. The musical director of the institute is Prof. Max Pauer, the piano virtuoso.

Macmillan Message.

[By Cable.]

VIENNA, February 14, 1909.

To The Musical Courier, New York:

Macmillan concert colossal success. Twenty-six recalls. Three encores. The lights were put out three times, yet the audience crowded to the stage demanding encores. Macmillan was entertained after concert by Leschetizsky.

E.

Paloma Schramm's Debut.

A charming, unaffected personality, frank, sincere and entirely free from dissimulation, is Paloma Schramm, who made her professional debut in Chicago, February 2, with the Theodore Thomas Orchestra, Frederick Stock conducting. Born seventeen years ago in San Francisco, Miss Schramm received her early training from Philo Becker, of Los Angeles. At eleven years of age, little Miss Schramm came to Chicago and began the study



PALOMA SCHRAMM.

of piano playing with Regina Watson, well known throughout the musical world for her profound musical knowledge and success as a teacher. Under Mrs. Watson's guidance the child made prodigious progress and today, after six years of careful but energetic teaching, she is entitled to a place in the front rank of the younger piano virtuosos.

Her education has been along the most broad and catholic of lines; the theoretical, scientific and esthetical phases of musical art have been studied. The general

education of this gifted girl has been accomplished under the guiding hand of Miss Hair, principal of the University School, the curriculum of which is the most exacting in Chicago, and of which institution Miss Schramm is still a student. Possessing an altogether well rounded education, speaking several languages, and excelling in all things artistic, Miss Schramm has taken the first step in what promises to be a very brilliant career. Chickering & Sons have been so favorably impressed with her talents, they have attached her to their house. Following are some press opinions on Miss Schramm's debut:

When Miss Schramm came out for the first virtuoso test, the Beethoven E flat concerto, no trace of nervousness was to be noted. This was reassuring. The cyclopedic introduction once finished, her quiet, almost ingenuous beginnings augured well for the trials to come. * * * It was an utterly sincere interpretation, conceived in a spirit of ingenuous confidence. The note of freshness made the tones of this tired old war horse among concertos take on a youthful rattle fascinating to hear. The knack of octave playing, of rapid arpeggio and runs, the power of dynamic variation and that rare quality of steady rhythm seemed to justify Miss Schramm's introduction. The Grieg concerto gave Miss Schramm occasion to prove her appreciation of romantic qualities. Throughout the course of the three movements there were flashes of strongly individualized temperament. Many deft touches done apparently with full understanding of their significance were sufficient cause for wonder. This little girl undertook an immense task with such a program. In its course she proved herself the possessor of good technical foundation—a foundation that in itself is a large accomplishment. She has temperament in sufficient measure to promise great things. * * * Paloma Schramm should go far. The Theodore Thomas Orchestra, Frederick Stock conducting, supported the soloist with such accompaniments as it can give when really interested. The Orchestra had cause last evening.—Chicago Record-Herald.

That a young pianist such as Miss Schramm should play the exacting selection, Beethoven A flat concerto, as accurately technically, and with as musical phrasing, shading and expression as she did speaks in praise of her careful training, her musical understanding and artistic discernment. In the Grieg concerto she made a distinctly favorable impression. Both in it and her solos she showed a technical equipment which is well rounded and equal to the principal demands the present-day music makes.—Chicago Tribune.

That Miss Schramm has uncommon gifts she demonstrated by this performance. Her technique is fluent; her sense of beauty is keen and she has evidently been instructed to believe that much more goes to piano playing than the striking of the keys. There was great enthusiasm displayed by the listeners.—Chicago Evening Post.

She appeared in a program which would tax mature artists and her naive manner and her natural musical talents made a success out of a trying evening for her. Viewed from the standpoint of pianistic art, this was a very long and, technically as well as musically, difficult program, and that Miss Schramm made a most creditable impression on her audience was manifested by the enthusiastic applause.—Chicago Examiner.

Miss Schramm is a pianist with fleet fingers, supple wrists, a crisp staccato and a well-developed technic, especially in her passage work.—Chicago Journal.

Lenten Recital by Mary Lansing.

Mary Lansing, the contralto, will give a recital in Chamber Music Hall (Carnegie Hall) Tuesday evening, March 23, assisted by the cellist, Hans Kronold. Her program will include an aria from Gounod's "Queen of Sheba" and two sacred arias with cello obligato. Miss Lansing is the contralto soloist in the choir of the First Baptist Church. Last year she won much favor for her singing at the Beethoven cycle with the New York Symphony Orchestra. She has sung during the last three seasons at numerous concerts in the East. Miss Lansing is under the management of R. E. Johnston.

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PHILADELPHIA, February 15, 1909.

At the Friday and Saturday concerts of the Philadelphia Orchestra a somewhat unusual program was heard by the two audiences that filled the Academy of Music. The first number on the program was Liszt's symphonic poem, "Tasso"; and this number was not only first on the program, but first in true musical worth and first in the pleasure it gave. For "Tasso" always makes a deep impression when fairly well played, but there was no "fairly well" or halfway playing at these concerts. Carl Pohlig, a pupil of Liszt, understands that master's music, perhaps as no other conductor, and Liszt understands the setting forth of the wail of grief and the exalted note of triumph. And so the impression made by this tone poem was a deep one, the baton swaying not only the orchestra but the audience as well. At the sound of the rushing notes of the strings, and the vibrating chords from the deep harp notes, one not only heard, but felt tragedy; and at the exalted call of the trumpet and roll of the drum, the courage to dare and do was transmitted to every listener. The orchestra gave its first performance of Jean Sibelius' symphony No. 1 in E minor at these concerts. The symphony is original in idea, which is saying much, and it steadily grows in interest as it progresses. But there is a lack of connection, there is no one thought or purpose to bind the many ideas and themes together into a substantial unit. And this is a serious fault. For the symphony is the noblest of all the musical forms, and, considered from the artistic standpoint, a man has no right to write a symphony unless he has a message to give, and a great and powerful message at that. The big form for the great thought or emotion. No artist can satisfy with a picture that covers a whole wall, if he paints nothing but a rose or a number of roses on his yards and yards of canvas—and the beauty of each of these flowers does not alter the fact. The work is most difficult, and this gave the orchestra the chance of playing brilliantly. Little solos here and there allowed one to admire the virtuosity of the different members of Philadelphia's choicest musical possession. The work of Mr. Dieterichs on the clarinet and Mr. Schencker, the harpist, call for special mention. The different qualities of harp tone were surprisingly brought out by comparing the low chords that the harp has in "Tasso," where the long strings hum with such a mournful sound, and the brilliant runs and arpeggios of this symphony. In the hands of a skilled player, there are varieties of coloring that few of us have credited to this instrument. To sum up the effects of the first hearing of this Sibelius symphony, then, it must be said that the great interest of the audience was really for Pohlig's energetic conducting and the orchestra's willing response to his every shade of meaning, than to the work itself. The concluding number on the program was an "American Festival" overture by Anton Hegner, played for the first time here. The overture was played at this time to commemorate the birth of Abraham Lincoln. It con-

tains stirring strains of a martial character and ends with the "Star Spangled Banner."

Herman Sandby, who is first cellist of the Philadelphia Orchestra, was the soloist at last week's concert. He played Eugen d'Albert's C minor concerto. There is not, unhappily, a very wide range of concerted music with cello solo, so Mr. Sandby was fortunate in being able to bring us this concerto, which has not been heard here for some years. There is nothing dull about the concerto, and d'Albert has not spared his solo player. Anyone who wanted to know just what Sandby could do after his long season of study and recitals abroad had the chance to find out. He surmounted the most trying difficulties with ease and grace, and played the broader passages with a full round tone and much expression. In short, he is a thorough master of his instrument.

The Philadelphia Orchestra's program for the Friday afternoon and Saturday evening concerts of this week will consist of the following:

Overture, Lenore, No. 3.....Beethoven
Symphony, No. 8 (Unfinished).....Schubert
Concerto for violin and orchestra.....J. Brahms
Mischa Elman, soloist.

Overture, Sakuntala.....Goldmark
Little comment is needed on such a program. There is the clean cut Beethoven overture of solid worth, the beautiful No. 8 symphony of Schubert, which is so perfect, so satisfying that it were a shame to call it "unfinished." "Sakuntala" is a glorious overture and a fitting ending for such a concert.

Friday, Luther Conradi, pianist, and the Hahn String Quartet gave a recital at the Baldwin School, Bryn Mawr. The opening number of the program was the Tchaikowsky quartet, op. 11, which Mr. Hahn and his associates play with considerable dash and vigor, the last movement being given with particularly good effect. Then there were four Bohemian folk songs by Suk, which the Quartet played most perfectly. Indeed, they seem to have a strong sympathy for the Russian, Hungarian and Bohemian music. In the Schubert quintet Mr. Conradi played the piano part. This quintet has the flow of melody and graceful proportions of most of this composer's work. The movement, composed of a theme and variations, gave the different instruments opportunity to step out of the chorus and sing for a moment as soloist.

A recital was given in the concert hall of the Combs Conservatory of Music Saturday by the elementary pupils. Those taking part were Elsie R. Connard, Claire McLaughlin, Fannie Ravitch, William Roseberg, Anna Kitchen, Frances Denzler, Bella Yerkes, Lillian Gaertner, Nellie Addicks, Christina Hermann. Of course, these little ones play nothing more exciting than "Merry Bobolink," "The Wasp," or a Gurliitt slumber song, but quite a big sermon could be preached on two little traits always noticed at these children's recitals. One is their perfect self possession, their simplicity and naturalness. The other is their perfection in playing. Only a little first grade piece, but that perfectly mastered. In many ways this is far better than a scratch and scramble through some showy concert piece.

The one hundred and fortieth meeting of the Philadelphia Music Teachers' Association was held Wednesday evening, February 3, at the Orpheus Club rooms. By a happy coincidence that day was the one hundredth anniversary of Mendelssohn's birth, and to celebrate the occasion the evening was given up to a concert of Mendels-

sohn's music, in which the following artists took part: Abbie Keeley, soprano; Susanna Dercum, contralto; M. R. Cooke, tenor; Henry Hotz, bass; Frederic E. Hahn and Nathan L. Frey, violin; William A. Schmidt, cello; Rollo Maitland, piano; Edith Mahon, accompanist.

The monthly recital and reception given by Mr. and Mrs. Edwin Morris took place in their studios February 3. An attractive program had been prepared, not too long. Mrs. Morris sang several songs, and Mr. Morris played a Verdi-Liszt paraphrase of "Rigoletto" and a Chopin mazurka. Among the pupils and friends who assisted were Mrs. Walter E. Ruy, Mrs. G. Frederick Jordan, Miss Isabel Landis, Misses Owen, Mrs. Coryden Tyler, Rev. Elliot Field and Mr. and Mrs. William C. Pierce.

An announcement of some importance that has been made this week is that Thaddeus Rich, the gifted violinist and concertmeister of the Philadelphia Orchestra, will give a recital at the Academy of Music Friday afternoon, March 19. Mr. Rich is one of the few really great violinists in our midst, and his dignity and repose, his full and exquisite tone, and his remarkable interpretation, especially of the older masters, has often been commented on in these columns. An announcement of the program will be made as soon as it has been finally decided upon.

A pupils' recital was given at the Pennsylvania Conservatory of Music February 6, in which the following pupils took part: Adelaide Glisson, Evelyn Hayward, Marion Hallowell, Mrs. J. B. Kennedy, Maud Higham, Winifred Donnelly, Edna Cunningham, Romaine Campbell, Byrd E. Blake, Bertha Hess, Norma Schmidt, Margaret Krull.

A recital took place at the Acorn Club on the evening of February 10. Those taking part were Bessie Kille Slaughter, Mrs. B. Frank Walters and Jorden R. Schermerhorn, with Jessie Pache Hayes at the piano.

Although last evening, February 14, was so stormy, a large audience gathered at the Lyric Theater to honor Mendelssohn and to listen to the program of Mendelssohn's works which the Franz Schubert Bund had prepared for the occasion. A large orchestra, numbering, in fact, eighty pieces, played the "Midsummer Night's Dream" overture and the Scotch symphony exceedingly well. Vocal selections were also given by Zaidee Townsend Stewart, soprano, and the G minor piano concerto was played by Henry A. Gruhlen.

Another Success for Cecil James.

The following press notices from the Boston papers refer to Cecil James' success in the tenor role at the recent performance of "Elijah" in Boston:

Mr. James sang the air of Obadiah (a stumbling block to many tenors) with refreshing ease.—Boston Herald.

The tenor has but little to do in this oratorio, but Mr. James gave the single aria, "If With All Your Hearts," with as much fervor as the lukewarm character of the number would allow. He sang brilliantly with sure intonation and much spirit throughout the evening.—Boston Advertiser.

Cecil James, the tenor, had plenty of volume and pleased his audience.—Boston Globe.

Mr. James was conspicuous on account of his uncommonly fine tenor voice.—Boston Journal.

Mr. James enjoys the twin advantages of a pleasing manner and high tones of singular purity and freshness. The few arias which fell to the lot of the tenor were sung in a manner well in keeping with the rest of the performance.—Boston Transcript.

"Electra" has been done successfully at Frankfort-on-the-Main.

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HOTEL NOTTINGHAM,
BOSTON, MASS., FEBRUARY 13, 1900.

The one hundredth anniversary of the birth of Abraham Lincoln was officially observed by the city of Boston at Symphony Hall Friday, February 12 at 8 p. m. Ex-Governor John D. Long was the orator of the occasion and Mayor Hibbard was one of the speakers. Governor Draper, with members of his staff, was seated upon the platform. Julia Ward Howe, the suffragist and poet, was also upon the platform and read an original poem. There were many other distinguished speakers present, including Major Higginson, Bishop Lawrence and Col. Payson Bradley. The crowd that surged around Symphony Hall long before the opening numbered in the thousands, but when 7:30 o'clock came nearly 4,000 people got inside in about ten minutes. The musical program was the chief attraction to many, and the entire program as carried out was as follows:

Jubilee Overture Weber
Boston Symphony Orchestra; Max Fiedler, conductor.
Meeting called to order by Bernard J. Rothwell, chairman.
Invocation—Rt. Rev. William Lawrence, Bishop of Massachusetts.
Address—By Major Henry L. Higginson.
Poem—Mrs. Julia Ward Howe.
Proclamation of His Excellency, the Governor of Massachusetts—
Read by Col. J. Payson Bradley.
Address by His Honor, the Mayor of Boston.
Selection from the Hymn of Praise Mendelssohn
Boston Symphony Orchestra.
(Selected chorus of 200 voices.)
Grace Bonner Williams, soprano; Clarence Shirley, tenor;
Benjamin Whelpley, organist; B. J. Lang, conducting.
The Gettysburg Address—Read by John E. Gilman (Twelfth Mass-
achusetts Volunteers).
Hallelujah Chorus from The Messiah Handel
Chorus and Orchestra; B. J. Lang conducting.
Oration—Hon. John D. Long.
Benediction—His Grace, Most Rev. William H. O'Connell (Arch-
bishop of Boston).
America
Chorus and Audience.

The occasion was the most impressive in every way, perhaps, ever observed in this city. The singing of the

chorus, selected as it was from the best choirs of Greater Boston, was memorable for its vigorous beauty, and the finale, "America," sung by the chorus and the vast audience, was a thrilling outburst of patriotism, long to be remembered. The platform glowed with the nation's colors and grand army veteran and aristocrat joined hands, as it were, in this great testimonial to Lincoln.

The singing of "Elijah," in commemoration of the one hundredth anniversary of Mendelssohn's birth, with Jeanne Jomelli, soprano; Florence Mulford, alto; Edith Whitcomb, Harriet C. Westcott and Cecil James and Gwilym Miles, and the Boston Festival Orchestra, J. W. Crowley concertmaster and H. G. Tucker organist, assisting. Madame Jomelli was delightful in all she did. Her pure, warm, colorful tones were potent and alluring. Some felt that she could not excel in oratorio, but her triumph, even according to the local critics, was absolute. In the aria, "Hear Ye, Israel," Madame Jomelli was perhaps at her best, although her entire conception was of the highest type. Florence Mulford's warm contralto, together with a keen intelligence, was a treat to her many admirers here. Mr. Miles and Mr. James were in fine singing vein. The chorus did some good work, at times pleasantly vigorous, and preserving a good degree of balance, although now and then dragging painfully. On the whole the performance was impressive, chiefly because the quartet of solo singers know how to sing. This was the seven hundred and sixty-fifth concert of the Handel and Haydn Society. There was, as usual, a large audience. Gounod's "Redemption" will be given on Easter Sunday, April 11, with Pearl Benedict, alto; George Hamlin, tenor, and Claude Cunningham, baritone, assisting. The soprano is not yet announced.

William Alden Paull, director of music at the Cambridge Theological Institute, as well as one of the chief heads of the Tippet-Paull Studios, Pierce Building, Boston, conducted a memorial service at the school on Lincoln Day. Mr. Paull trained the chorus and was at the organ. There were patriotic anthems sung and an address delivered by Dr. Nash. Next week Mr. Paull will accompany one of his pupils, Howard Perkins, who owns a fine baritone voice and is soloist at the Church of the Messiah. Mr. Paull, while very much engaged with the duties of his choir at the Theological School, devotes certain hours to private pupils at his Pierce Building studios. In fact, his private teaching is going on in even a broader way than ever before, as his work in Cambridge has necessarily caused individual instruction from this excellent teacher to be more desired than previously.

The musical organization known for years as the Thursday Morning Club, and promoted by the late Frances Thompson, of the Hotel Vendome, is now called the Musical Art Club. In fact, the new committee declares it to be a new organization, but it is virtually the old one

in a new dress. At the third concert of this, the first season, Edith Rowena Noyes, Arthur Foote and Alfred de Voto assisted the club. The program was given at Potter Hall, and opened with a piano duo, "Concerto Pathétique" (Liszt), played by Mrs. Langdon Frothingham and Mr. de Voto. Following this, four of Arthur Foote's songs, "Bissa's Song," "Through the Long Days and Years," "Constancy" and "O Swallow, Swallow, Flying South," were sung by Mrs. Albert Thorndike, with Mr. Foote accompanying. Laura Kelsey played Handel's violin sonata, G minor, with the assistance of Miss Dodd at the piano. A group of three songs was sung by Jean Tritch Forbes, with Madame Noyes playing her accompaniments, and two trios, "Nature's Resurrection" and "Ashes of Roses," by R. Huntington Woodman, were sung by Gertrude Holt, Marion Hay and Josephine Martin Wakefield, with Miss Schoff at the piano.

The Czerwonky Quartet gave its second chamber concert in Steinert Hall last Wednesday evening, and was greeted by an audience of good size. This program was given: Von Dittersdorf's quartet in E flat major, quartet, op. 19 No. 6 Taneieff; piano quartet Strauss. Mr. Fox assisted. From beginning to end the euphony of the ensemble playing was delightful to hear. Brilliant climaxes, emotional charm, color, phrasing, tempi—all so admirably sustained that it would be a difficult task to state which number constituted the piece de resistance of the program. The four men, all players of more than ordinary ability, in fact, each a consummate artist on his respective instrument, showed a perfect sympathy and co-ordination of idea which seems seldom found in organizations of old European standing. It is not merely the traditional side of a composition, but the inner heart of it which is observed by these artists. Czerwonky, first violin, with the zeal of youth, fired his confreres into a legitimate furor in Taneieff's beautiful quartet. His liquid tones could easily be heard above yet commingled with Kraft's enchanting second and the rich cadence of the low-toned instruments—all in tuneful and rhythmic ensemble. The Strauss number also was played with a commanding air. The scherzo, especially, was pleasing, and showed Strauss in a most attractive vein. Here the players, assisted by the piano, did some remarkable work, and seemed to emphasize their art as seldom before. The good work of the Czerwonky Quartet is commanding attention the oftener it is heard. These players are workers and show in their execution practice of the kind which gives the highest artistic results. The audience was a delighted one, and showed it by a constant and inspiring enthusiasm.

Germaine Arnaud, pianist, gave a program in Jordan Hall last Monday afternoon under the auspices of the Students' Association of Miss Hersey's school of Boston. Her program was as follows: Prelude and fugue, Mendelssohn; piece, Scarlatti; valse, Chopin; etudes symphoniques, Schumann; Isold's "Love Death"; arabesque, Debussy; nocturne, G. Faure; polonaise, Liszt. Miss Arnaud's playing has been duly eulogized by the musical authorities who have heard her. Her triumph with the Boston Symphony Orchestra electrified the people. To see a young girl so admirable in her art was unusual, and hence Miss Arnaud is now classed as one of the very finest pianists of the day. The audience was highly interested in her playing of the entire program, but especially when her memorably fine performance of Schumann's etudes was given. Altogether it was a brilliantly executed program; one which would reflect unbounded credit if given by a virtuoso of ripened years, but when the player's age is known as being only seventeen her ease of technique, her mellowed sense of rhythm, melody and above all significance seem absolutely hard to understand. That she has had training of the highest order is apparent. Every surmise as to how she has accomplished so much in these few years has been made by those who listen, but the final verdict is always the same—that she is a player of the first rank, with authority and charm.

The program furnished by Marie Rappold, Marianne Flahaut, Signor Bonci and Herbert Witherspoon, all members of the Metropolitan Opera Company of New York,

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was this: "Una furtiva lagrima," Donizetti; "Che gelida manina," Puccini; waltz song from "Romeo and Juliet," Gounod; "Il est doux," Massenet; "J'ai perdu mon Euridice," Gluck; stanzas from "Sapho," Gounod; "O tu Palermo," Verdi; "Non piu audrai," Mozart; "La ci darem la mano," Mozart; trio from prison scene, "Faust"; quartet from "Rigoletto," Verdi, and serenade, coquette, valse lente and "March Sauvage," by Pietro Florida, the pianist who accompanied the quartet of singers, and was the musical director also. The wondrous art of Bonci is well remembered here. Applause was strong when he appeared on the platform, for in flawless style he seems to stand comparatively alone. There was generous and cordial applause for Mr. Witherpoon, for he is a favorite singer with Bostonians. Madame Rappold and Madame Flahaut pleased with their singing, and the familiar quartet from "Rigoletto" and "Faust" trio received rapturous applause. This quartet of singers, it seems, is now on tour, and this performance was the first of the series to be given by them. Symphony Hall held a good sized audience.

Frederick Waterman gave a pleasant recital Saturday afternoon at his attractive studio in the Century Building. There were several members of Wellesley College faculty present and some prominent Western friends to hear Mr. Waterman sing this program: "Toreador Song" ("Carmen"); "Pro Peccatis," from Rossini's "Stabat Mater"; "Di provenzait mar il suol" ("La Traviata"); "Life's Fantasies," Virtue; "Tomorrow," H. Wakefield Smith; "Le Pardon de Ploërmel," Meyerbeer, and "Degli immortali Vertici," Verdi, some of which were with cello obligato, played by Marion Priestly, with accompaniments played by Elizabeth Frost. Mr. Waterman has a fine baritone voice and was in excellent vein, singing with authoritative ease and intelligence. In the "Toreador Song" his dramatic skill was evident, and it, as well as others, was a great treat to listen to. In songs of a gentler, tenderer type the singer was singularly effective. His hearers were enthusiastic over the hour spent there.

Virginia Listemann, soprano, will be heard in different Boston functions this month, and has recently been engaged for a several weeks' tour out West, opening the Seattle Exposition in June.

A concert for the benefit of the Danish Lutheran Church will be given in Potter Hall. Heinrich Warnke, cellist; Mrs. Thomsen Ward and Mrs. Crawford Folsom will sing groups of songs and a Danish song cycle; Jessie Davis, pianist, will be assisted by Mr. Warnke in a number, and each will be heard in solo pieces. The concert promises to be very interesting.

In Goddard Chapel, February 12, the second concert of the series of four given by Tufts College took place. The program was furnished by the Hoffmann Quartet and Cecil Fanning, baritone, with H. B. Turpin at the piano. A note on the program states this: "It is a pleasure to report that the glee and mandolin clubs of Tufts College have made the proceeds of their recent midwinter concert a guaranty fund for this season's chamber concerts." Among the songs sung by Mr. Fanning and which were received with the warmest enthusiasm were Gretry's aria ("Richard Cœur de Lion"); Schubert's "Der Wanderer," op. 4, No. 1; "Wohin," op. 25, No. 2; Loewe's "Henry the Fowler"; prologue from "I Pagliacci"; Huhn's "The Merry Month of May"; a couple of folk songs, and Liza Lehmann's "The Mad Dog," the text of the latter being from Goldsmith's "Vicar of Wakefield." Mr. Fanning, as usual, gave a wonderful interpretation to his text. He is strikingly original, and with beautiful vocalization he makes his hearers think with him. The audience called and recalled the young singer. Mr. Turpin's charmingly effective accompaniments were noted by the audience. The two men, singer and player, always work together in the most artistic way. Mr. Fanning will sing at tomorrow's Sunday chamber concert with the Czerwonky Quartet, then hasten on to New York for several social and professional engagements.

Helen Bean-Burnham, soprano, gave a very attractive song recital before a large audience of her friends at Steinert Hall last Thursday evening. Mrs. Burnham is a young woman, personally attractive, and shows unusual

ease and dignity in stage presence. Carl Lamson gave admirable aid with his artistic accompaniments, always anticipating the singer's mood. Karl Rissland, violinist, played a Grieg number and one of his own compositions. The songs included Tschaikowsky's recitative and aria, "Farewell, Ye Mountains"; a group of German songs, and songs by Chadwick, Sullivan, Beach, Massenet and Henschel, and there were a couple of encores. Her voice is a light soprano, which is more effective in lyric works than in others she attempted. Henschel's "Spring" was Mrs. Burnham's most attractive number, as regards purely technical skill and tonal quality. The audience was most applaudive, and many flowers were handed over the footlights. Mrs. Burnham held a genuine reception after the recital, her many friends congratulating her on her success.

Anna Miller Wood, contralto, has left for Peoria, Ill., where she will give a recital before the Woman's Club of that city February 15. Her program will comprise a group of old airs and songs by modern French and Russian composers, a group by Boston writers, and various songs by Franz, Strauss and Brahms. Miss Wood is an enthusiast on the interpretive side of singing, and being an ardent admirer of Dr. Wüllner's art in that line, prior to his last appearance in this city she invited her pupils to meet at her studio to read over the songs by Schubert, Schumann, Strauss, Wolf and others, to be given by Dr. Wüllner, demonstrating them herself for the younger pupils, while the more advanced also sang them. This seemed a happy and stimulating idea, and caused these young women to enjoy the singing of the great artist, Dr. Wüllner, much more than they otherwise could have done.

With the aid of a small boy soprano, John Beach will give a dramatic sketch with incidental songs from "A Child's Garden of Verses" in Huntington Chambers Hall next Saturday afternoon, February 20.

Tuesday evening Walter Spry and Carl Faelten gave a recital in Huntington Chambers Hall under the auspices of the Faelten Pianoforte School, with the following program: Mozart, sonata in D major for two pianos; Mendelssohn, "Variations Serieses," op. 54; Chopin, impromptu, op. 29; nocturne, op. 27, No. 2, and valse, op. 42; Liszt, "Funerailles, Harmonies poetiques et religieuses," No. 7; "Spinning Song" from Wagner's "Flying Dutchman" and "Rhapsodie Hongroise," No. 12. Mr. Spry is well known in Boston as a pianist of many sterling qualities, and his playing Tuesday evening sustained this enviable reputation. Some German poet has said that the gods have provided against the trees growing into the sky, but apparently no limit has been set to Carl Faelten's transcendental playing. Bostonians are to be congratulated on having another opportunity of hearing this pianist in the coming recital of Mrs. H. H. A. Beach in Steinert Hall, February 17.

Richard Czerwonky, violinist, will be heard in his third and last recital of this season in Steinert Hall Wednesday evening, March 10. It seems superfluous to say that Mr. Czerwonky has established himself as a virtuoso of the first quality; he has formed a Quartet bearing his name, and teaches at intervals in Steinert Hall Annex.

The voice pupils of Gertrude Walker, of Salem, Mass., were entertained Friday evening at Miss Walker's studios, the event being "An Evening with Grieg and Ibsen" by Houghton Paine, of Portland, Me., who gave a talk on Norway. Miss Walker's pupils and Miss Walker herself aided with songs. The Salem News adds this:

The musical selections added greatly to the charm of the entertainment, the first being the national anthem of Norway, sung by a male quartet composed of Messrs. West, Crowley, Smith and Lunt. Lucy Dennett played three movements from Grieg's sonata with breadth and finish, and was sympathetically accompanied by Miss Stewart. Miss Andersen, a pupil of Miss Walker, was especially pleasing in a group of songs in the original Norwegian. "The Sunshine Song" and "Ein Swan," two of Grieg's most beautiful songs, were artistically sung by Miss Walker herself.

Arthur Foote, organist at the First Unitarian Church, Back Bay, gave an organ recital last Thursday afternoon from 4 to 5 o'clock. This was one of a series given by Mr. Foote.

Benjamin Whelpley, the organist and pianist, gave an

enjoyable organ recital last Wednesday afternoon at Arlington Street Church. Mr. Whelpley was ably assisted by Adolph Bak, violinist.

Madame Nordica's annual song recital will occur at Symphony Hall Saturday afternoon, February 27.

George Lowell Tracey wrote the music and D. K. Stevens the book of the bright musical comedy, "The Maid and the Middy," produced by the St. Francis de Sales Choral Society, Roxbury, in Jordan Hall last Thursday evening. The entire cast was composed of amateurs, but the success was decided.

Louise Lathrop Mellows' Trinity Court Studios were comfortably filled last Monday afternoon when two of her pupils, Ruth Wheeler and Herford Hartwell, played a program of pieces with unusual intelligence and musical feeling, especially Miss Wheeler, who invested her work with a charm of color which is not often found in so young a player. Herford Hartwell, a boy of only fifteen, did some fine technical work. Ernest Linwood Gibbons, an interesting personality, assisted the young musicians by whistling classic airs most beautifully. The program comprised pieces from Haydn, Weber, Bach, MacDowell, Staub, Chopin and others. Mrs. Mellows announced that she gave these recitals not for "show work" but simply to show the pupil himself where and how he stood musically. A pleasant half hour was spent following the recital, with coffee and repartee.

The two days' festival at Concord, N. H., opened on the afternoon of February 10 in Phenix Hall under the auspices of the Concord Oratorio Society, which consists of 100 voices, trained by its musical director, Charles S. Conant, and conducted by Emil Mollenhauer, with the Boston Festival Orchestra. The soloists were Gwilym Miles, baritone; Oscar Hunting, bass; Josephine Knight, soprano; Adelaide Griggs, alto. Ada M. Aspinwall, of Concord, was the festival pianist.

On the evening of February 10 Max Fiedler, conductor of the Boston Symphony Orchestra, was the guest of honor of the Alpha Chapter of the Sinfonia Fraternita of America, which met with a banquet at Hotel Vendome. Other musical guests were George W. Chadwick, director of the New England Conservatory of Music; Wallace Goodrich, Homer Humphrey, Felix Winternitz, Eugene Luenberg, Percy Hunt, and Armand Fortin. National President Percy J. Burrell was the toastmaster.

An organ recital will be given Thursday, February 18, at Eliot Church, Newton, by Everett E. Truette, with Mrs. Truette presiding at the piano. The program includes Bach, Wolstenholme, Rheinberger, Wagner, Handel, Hall, Guilmant, Kroeger and Hollins pieces. Archer Gibson, of New York, is expected to be heard in a recital at this same church March 18.

Helen Allen Hunt, contralto, announces a song recital to take place in Potter Hall Monday afternoon, March 1. Isidore Luckstone, with whom she has been coaching for some time, will play the accompaniments.

Marion Lina Tufts, pianist, will give a recital in Steinert Hall Thursday evening, February 18. Her pieces include one by Handel, Mozart, Gluck, Saint-Saëns, Chopin, Chamade, Debussy and Liszt.

Caroline Gardner Clarke-Bartlett, soprano, soon to sing with the Boston Symphony Orchestra in Springfield, Mass., which, by the way, is Madame Bartlett's eighth appearance with the orchestra, is one of the chief soloists in the Chapman-Alexander meetings now going on in Boston, singing with remarkable success at the Sunday evening services at Park Street Church, where she is the soloist.

WYLYA BLANCHE HUDSON.

In view of the fact that the copyright of Wagner's compositions expires in 1913, there is a movement in German musical circles in favor of making the Bayreuth Wagner festival an annual event up till that date, and efforts will be made to persuade surviving members of the Wagner family to adopt this course.

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GRAND OPERA IN NEW YORK



This department does not treat of every opera in detail given at the Metropolitan and Manhattan Operas, for the reason that space in THE MUSICAL COURIER is too valuable for endless repetition of that sort. The casts are usually the same, and the performances resemble each other identically in almost every feature. Only premieres and debuts of importance are treated on this page.

METROPOLITAN OPERA HOUSE.

"Tannhauser," February 10.

Morena, Fremstad, Burrian, Goritz, Blass, Reiss, Mühlmann. Conductor, Hertz.

"Tosca," February 11.

Eames, Grassi, Scotti. Conductor, Spetrino.

"Parsifal," February 12 (Matinee).

Fremstad, Burrian, Feinhals, Blass, Goritz, Witherspoon, Conductor, Hertz.

"Carmen," February 12.

Gay, De Pasquali, Fornia, L'Huillier, Martin, Noté, Beque, Cidelli and Bada. Conductor, Toscanini.

Bernice de Pasquali, in the gentle role of Michaela, was one of the features of this delightful performance. It was the American prima donna's first portrayal of the part, and with her pure, flexible and lovely voice it was manifestly easy for her to sing Bizet's music. After her previous triumphs as Violetta in "Traviata" and Lucia in Donizetti's florid opera, the announcement of her appearance as Michaela, a part usually filled by lyric sopranos, surprised many, but Madame de Pasquali is a very versatile and gifted singer. Her legato is perfection and, of course, in the coloratura roles there are few singers in her class. New Yorkers are gradually finding this out, and soon it will be universally known that a remarkable singer has been added to the company at the Metropolitan. Last Friday Madame de Pasquali did more than sing beautifully. Her acting was genuinely moving and impressive. From first to last she brought out the pathos and womanliness of a character that is a favorite of all opera lovers. She received an ovation after her aria in the mountains; even the blasé occupants of the parterre boxes applauded warmly. When the performance of "Carmen" is repeated tonight (Wednesday) Madame de Pasquali will again be heard in the beautiful part of Don Jose's good angel. Toscanini's direction of this opera is thrilling. The stage settings and the fine ensemble have combined to make "Carmen" one of the important achievements of the new management.

"Tannhauser," February 13 (Matinee).

Karl Jörn, the new German tenor, was a youthful and convincing Tannhäuser. He sang with rare charm, and this, together with his pure diction, aroused much enthusiasm among the hosts of students who attend the Saturday matinees. Jörn's voice is remarkable for sensuous beauty. He is the artist that the Metropolitan directors have been longing for—a German tenor with beautiful tone production and a beautiful voice. Jörn has distinguished himself again, and hence many are happy. This singer was a matinee hero in Berlin, and it will not be long before the audiences will rave over him in New York. On the dramatic side Jörn was equally strong and impressive. He is a man of heroic presence and graceful carriage. His acting is intelligent and shows that the artist has studied thoroughly.

"Aida," February 13.

Destinn, Homer, Caruso, Amato, Didur. Conductor, Toscanini.

"Tosca," February 15.

Eames, Caruso, Scotti. Conductor, Spetrino.

MANHATTAN OPERA HOUSE.

"Aida," February 10.

Agostinelli, Doria, Zenatello, Sammarco, De Grazia, Arimondi. Conductor, Campanini.

"Lucia," February 11.

Tetrazzini, Severina, Taccani, Sammarco, Arimondi. Conductor, Campanini.

"Hoffmann's Tales," February 13 (Matinee).

Espinasse, Zeppilli, Trentini, Mariska-Aldrich, Dalmores, Renaud, Glibert, Crabbe, Daddi, Gianoli-Galletti, Reschiglian, Venturini and Zuro. Conductor, Charlier.

Last season Offenbach's opera proved one of the sensations at the Manhattan Opera House, and evidently, from the frequent performances this winter, it is now numbered with the works that have attained lasting popu-

lulent quality and few contraltos sing with such pure tone production. Last Saturday afternoon, when Madame Mariska-Aldrich again filled the two parts of Nicklausse and the Voice, many Americans were proud of her. As an actress she is growing rapidly. All she needs is a little more experience and her name will be enrolled with the great ones in the operatic firmament. Dalmores once more distinguished himself as the unbalanced hero. The great tenor was in superb voice, and his histrionic skill was a real cause for thankfulness. Renaud appeared again in the triple roles of Coppélius, Dappertutto, and Dr. Miracle, and by his marvelous art almost forced some timid souls to believe that he must be in league with supernatural powers.

"La Sonnambula," February 13.

Tetrazzini, Trentini, Severina, Parola, De Seguro, Reschiglian, Pierucci. Conductor, Parelli.

The old and tuneful Italian school of opera found a large and receptive following present to hear Bellini's score presented on Saturday evening by a cast of, in the main, capable exponents of the lyrics. It is a long jump from Bellini to Puccini, but, judging by the interest and delight of Saturday night's audience, the former still numbers legions of admirers, the seeming popularity of the so-called modern Italian school, notwithstanding. The skeleton form of the orchestral structure of "La Sonnambula" is in decided contrast to the almost symphonic treatment of the modern and ultra modern operatic score, the latter serving to intensify the instrumentation, while the former relegates the orchestra to a mere expression of vocal accompaniment. Lovers of the lyric operas find pleasure and satisfaction in Bellini, especially in the coloratura opportunities afforded the prime donne, who are, of course, the major part of the spectacle in operas of the Bellini, Rossini, Donizetti, earlier Verdi, etc., type. The chorus also figures prominently in the school of opera under discussion, and in this particular respect "La Sonnambula" affords ample opportunities. One of the best pieces of chorus work on the part of Mr. Hammerstein's forces last Saturday evening was in the scene "Osservate, l'uscio è aperto," where the villagers tiptoe into Rodolfo's apartment and find the entranced somnambulist, Amina, reclining on the bed. Tetrazzini, as Amina, proved a delight to the audience, and at the conclusion of the opera she was accorded an ovation after the display of vocal pyrotechnics in "Ah! non giunge." The writer could almost hear the birdlike flute obligato of Mr. Newbauer, who was a component part of the Tetrazzini night at the Tivoli Opera House in San Francisco. And this Newbauer reminiscence is in nowise meant to detract from the art of the solo flutist of the Manhattan Opera House Orchestra. As Count Rodolfo, De Seguro made a deserved and distinct impression. The vocal and histrionic equipment of this artist is in full accord with his manly appearance, so that all in all Mr. De Seguro is singularly well fitted for the roles that he essays. Of commanding presence and owning a rich and vibrant bass voice, he could not fail to meet the demands of Rodolfo, the young lord, and around which character an important thread in the story of "La Sonnambula" is woven. Mr. De Seguro won hearty and merited applause for his rendering of "Vi ravviso." From a sartorial standpoint alone, this artist made a fine picture. Trentini was a coquettish and pleasing Lisa, and she sang the part well, too. The minor role of Teresa found capable treatment by Severina. As Elvino, the hero of the opera, Parola showed off to advantage, and his tenor voice found favor. The small part of Alessio was filled by Reschiglian, and the Notary was impersonated by Pierucci. Conductor Parelli did excellent work, and was called to the stage twice during the evening to bow hand in hand with the singers his acknowledgment of the plaudits.

"Juggler of Notre Dame," February 15.

Garden, Renaud, Valles, Crabbe, De Seguro, Vieuille. Conductor, Campanini.

In Düsseldorf a new symphony by Count Hochberg was produced.



DE SEGUOLA AS DON BASILIO IN "BARBER OF SEVILLE."

The above is our cartoonist's idea of the basso, De Seguro, in the role of Don Basilio in "The Barber of Seville." This is one of the gifted artist's favorite parts. It was in this character that he made his debut at the Manhattan Opera House. He is compelled at each performance to repeat the "Calumny" song.

larity. At the first performance this year the part of the Voice was sung by Madame Mariska-Aldrich, a new member of the company. Week before last, on twenty-four hours' notice, the American contralto prepared herself also to fill the more important part of Nicklausse, the love-crazed poet's faithful attendant. Her statuesque beauty is good to look upon, and her singing filled completely the requirements, and that is more than can be said for her predecessors. The voice of this handsome woman is of

Rappold's Triumph as Aida at the Metropolitan.

Marie Rappold achieved a triumph as Aida at the Metropolitan Opera House Monday night, February 8. She was called upon at the last moment to replace Madame Eames, who had suddenly become indisposed, but no one regretted because Madame Rappold was substituted for the older singer. By the beauty of her voice and sincerity as an actress, and above all by her lovely singing, Madame Rappold captured the large audience completely. She scored a genuine triumph. Recently she sang the role of Leonora in "Trovatore" with the company in Philadelphia, and after her principal aria received an ovation. Madame Rappold's success in opera in America is a victory for her and it is also a great victory for her teacher, Oscar Saenger. This master has furnished the Metropolitan Opera House with four of its best singers—singers in the true sense of the word. Madame de Pasquali, the coloratura soprano, and Allen C. Hinkley, the basso, have appeared with much success this season. Like Madame Rappold they are Saenger pupils. Now the fourth Saenger artist, Leon Rains, basso, is to be heard this month at the Metropolitan as Mephistopheles in "Faust." The following excerpts from the New York daily papers indicate the opinions of the resident critics on Madame Rappold's impersonation of Verdi's dusky heroine:

The indisposition of Madame Eames last night gave to Marie Rappold the best opportunity she has had this season to demonstrate her usefulness as a member of the Metropolitan Opera Company. Madame Rappold made excellent use of that opportunity, and long before the end of the first act of "Aida" she had won the applause of the very large audience by her singing and acting in the title part. It is no disparagement to the singer who was announced for the part to say that in her impersonation of the Ethiopian slave Madame Rappold put a finish that has not been excelled this season. In certain particulars the Brooklyn singer made a finer picture of the part than her predecessors this year. Especially effective was her indication of the plaintive, despairing and submissive side of the character. Her singing of "Ritorno, vincitor" was marked not only by an artistic use of a voice which has much charm, but fine sympathy for and the proper expression of the context. * * * It was Madame Rappold's night and she came through it with flying colors, even with the task before her of "making" the midnight train for Boston, where she is to appear this afternoon.—New York Tribune, February 9, 1909.

The role of Aida is not a perfect vehicle for Madame Rappold's art. She is a pure lyric soprano; her voice has little dramatic fibre, and her powers of acting are only slightly developed. But Madame Rappold's tone production is so limpid and vibrant, so delicious and so evenly adjusted throughout her vocal range that the listener easily can overlook dramatic and emotional shortcomings and hearken merely to the sheer beauty of her singing. Even if there was more pathos than passion in the "Patria" aria of the third act, the audience responded with tumultuous applause to the sensuous appeal of Rappold's voice and the ease with which she managed it. Her high tones, taken with consummate freedom, rang out true, effortless and mellow. She attacked the high C as surely and correctly as Tetrazzini. With all the brilliancy of her high tones, Rappold's middle and lower register showed no neglect. They were not large, but they were round and resonant.—New York Press, February 9, 1909.

Those who heard Madame Rappold had an agreeable surprise, for she sang the music of "Aida" excellently. * * * She has a voice of lovely quality and a good vocal technic. Her delivery at "Ritorno, vincitor" was a revelation to those familiar with her style. It was beautiful in tonal color, exquisitely phrased and by no means poor in expressional character.—New York Sun, February 9, 1909.

Madame Rappold's voice was both clear and strong, and she acted with real dramatic power.—New York Times, February 9, 1909.

Madame Rappold sang the music of "Aida" excellently.—New York Commercial, February 9, 1909.

Madame Rappold made an extremely pleasant impression, singing with great purity and sweetness of tone.—Evening Telegram, February 9, 1909.

Madame Rappold sang the role of "Aida." * * * She made a distinctly good impression, singing with fervor and acting with intelligence. Her "O Patria mia" was beautifully sung and her part

in the final duet in the crypt was adequate.—New York Evening World, February 9, 1909.

Madame Rappold must be praised for her vocal accomplishments. Her "Aida" was of a light and lyric caliber, but of bewitching vocal beauty, and her singing displayed a variety of color. She brought the Nile scene with Caruso to a great climax. Soulful and with beautiful legato, her voice was most effective in the last scene.—(Translation) New Yorker Staats Zeitung, February 9, 1909.



Photo by Chickering, New York.

MARIE RAPPOLD AS AIDA,

Two series of special performances will be given at the Metropolitan Opera House, beginning on Saturday evening, February 20. Each series will consist of five performances. The first group will include "Fidelio," which will inaugurate the series; "Le Nozze di Figaro," which will be given on February 27; "Don Giovanni," on March 6; "Falstaff," on March 13, and "Die Meistersinger," on March 23. The second series will begin March 30, with a performance of "Tristan and Isolde," to be followed by "The Ring of the Nibelung." "Das Rheingold" will be sung April 5, "Die Walküre" April 6, "Siegfried" April 8, and "Götterdämmerung" April 10.

Siegfried Wagner led a concert of his own and his father's works at Magdeburg not long since.

CONCERTS AND OPERA IN BALTIMORE.

BALTIMORE, February 14, 1909.

The eleventh Peabody recital introduced Albert Spalding, the American violinist, to a Baltimore audience. The great artist, who has played with such marked success in other cities, found immediate favor here. He was assisted by Alfredo Oswald, the pianist, in the following works from his extended repertory: Sonata in E major, Bach; andante and finale, from Mendelssohn's concerto; romance in F major, Beethoven; "The Bee," Schubert; "Hungarian Dance," in G minor, by Brahms, transcribed for violin by Joachim; scherzo, "Tarantelle," by Wieniawski. Mr. Oswald played two Chopin numbers, nocturne in C sharp minor and etude in A minor. At twelfth recital, February 19, the program will be given by Jeanne Jomelli, the soprano.

The Metropolitan Opera Company from New York presented "Faust" at the Lyric on the night of February 10, with Martin, Note, Didur and Aida in the cast.

Gounod's beautiful oratorio, "Mors et Vita," was well sung by the choir of Christ P. E. Church on the night of the 7th inst. Miles Farrow, a busy musician, is the regular organist and choirmaster of this church; training the mixed choir on Saturday night and playing the organ at the night service, there being no service at St. Paul's, his most important post, save upon these occasions, when he gives an oratorio. Soloists: Ada C. Webster, Mrs. Rudolph Mothe, Howard Robinson and Bertram Peacock.

Nellie A. Sellman has resigned her post in the Madison Avenue Temple Choir. F. H. Weber, tenor, for more than a dozen years a member of the same choir, has likewise resigned. His resignation was tendered and accepted most regretfully, but he found that he could no longer spare the time from his business interests, and the Temple authorities reluctantly let him go. J. Alan Haughton has been engaged in Mr. Weber's place. Mr. Haughton is a vocal instructor in the Peabody preparatory department, and is solo tenor at the P. E. Church of St. Michael and All Angels.

James E. Ingram, Jr., has further increased the efficiency of his Mount Vernon M. E. Church choir by securing the services of Mrs. Henry Franklin, alto, she having been released by Mr. Farrow from Christ Church, with sincere regret.

The Germania Männerchor, under the able leadership of Theodor Hemberger, gave a concert in their own hall on the 8th, the program being made up of works by Mendelssohn. Mr. Hemberger, a thorough musician, imbued with high ideals, has wrought a good work for the Männerchor, and the society improves year by year. Hannah Greenwood, soprano, sang the solo in "The Forty-second Psalm," and Pastor Hoffmann, of Zion Church, spoke upon the life and work of Mendelssohn.

February 9, Baltimore's accomplished musician, Clara Ascherfeld, gave a recital in Charleston, the new capital of West Virginia, under the auspices of the Clef Club, with Petschnikoff, the great Russian violinist. Miss Ascherfeld's life is as useful as it is busy, and with her Peabody duties, her constant calls for ensemble, and her piano recitals, here and abroad, it goes without saying that her days and nights are fully occupied. She plays in Cambridge, Md., on February 22, and in Dover, Del., on the 23d.

Howard Brockway, piano; J. C. Van Hulsteyn, violin, and Bart Wirtz, cello, gave the third of their charming chamber concerts at the Arundell Club Hall Saturday afternoon, February 13. This fine combination of local artists is an ideal one for the proper interpretation of the works of those men who wrote for this, the highest type of instrumental music, and all those attending the concerts were most appreciative of the opportunity thus afforded to hear these splendid musicians in ensemble work, a form of concert all too seldom presented. M. H.



35 WEYMOUTH ST.,
LONDON, W., February 3, 1909.

Since his coming to London to reside, Charles W. Clark has been one of the busiest of men; his own recital, his pupils, his many engagements both in and out of London have kept his name constantly before the musical public. Few singers enjoy a more enviable reputation than Mr. Clark, so it was no surprise to read in the Manchester City News the other day, after he had sung in "The Creation" in that city: "Charles Clark's important contribution to Haydn's complete design was made with a sustained consistency that knit and braced together the whole performance. His rendering of 'Rolling in Foaming Billows' was worthily characteristic of his style." Mr. Clark is one of the soloists engaged for the series of Chappell ballad concerts this winter, and after his appearance last week, the critic of the Daily Telegraph had the following to say: "Although melodious, 'The Drummer Boy' cannot be accounted one of Edward German's most effective songs, it was, however, admirably sung by Charles W. Clark, who earlier in the afternoon had dealt vividly and convincingly with Schubert's 'Erlking.'" Mr. Clark is engaged for the Stock Exchange Orchestral Society concert on the 10th.

Theodore Byard announces a series of four subscription concerts, to take place in February, March, June and July. At the first one, on Thursday afternoon, the New Trio will assist, playing at that time the "Trio Caprice," by the Russian composer, Paul Juon, a piece that has not been played previously in England. At each of these four concerts an interesting novelty will be performed, programs of the remaining three concerts to be duly announced.

A correspondent of the Daily News objects to Sir Edward Elgar, who is in other things "a patriotic Britisher," calling his most popular work "Salut d'Amour," with a subtitle of "Liebesgruss." It does seem rather a mixing of languages!

Walter Hyde is one of the soloists engaged for the Handel-Mendelssohn festival, which is to take place at Crystal Palace on June 10, 22, 24 and 26.

Philip Brozel, who last autumn became a member of the Moody Manners Opera Company, has been singing with remarkable success throughout the provinces. Recently he essayed the part of Eleazar in Halevy's "The Jewess," and received the following tribute from a local critic: "One of the most memorable experiences of the present opera season was the singing of Philip Brozel in Act IV of 'The Jewess' on Saturday. His performance as Eleazar was extremely fine throughout, but in that great scene for the tenor his efforts reached a superb climax. At the fall of the curtain he was again and again recalled, and it seemed as if the audience could not sufficiently express its enthusiasm. The applause came from all parts of the house and was the natural expression of appreciation of a great performance. For Mr. Brozel it was but a repetition of previous successes in the part, the most notable, as we have heard, being in Vienna a year or so ago. Mr. Brozel's voice, which is at all times of pure and brilliant quality, was, on Saturday, clearer than it has been previously this season, and his singing was perfect in every respect throughout the opera. The 'atmosphere' which he created about the part was also remarkable, and the characterization was distinguished by intensity, and, at times, a sublime exaltation."

Two pianists announced for the spring season are Olga Samaroff and Jolanda Merö, both of whom made sensation at the last season's concert.



MADAME CLEAVER-SIMON,

Of London, one of the founders of the Delle Sedie School of Singing.

tional successes when last they played in London. They are both under the direction of Daniel Mayer.

The Misses Eissler, pianist, harpist and violinist, appeared in a concert at the Salle Bellet, Nice, during January. A

feature of their program was "Le reve," by Sarasate, which then received its first performance. This composition was the last work composed by the late Sarasate, and is dedicated to Marianne Eissler, by whom it was played at Nice. A "Duo-fantaisie" by Saint-Saëns, composed for Marianne and Clara Eissler, was another number.

A young man of seventeen, R. J. Stannard, seems to be carrying off all the prizes for organists. At the Royal College for Organists, he gained his diploma and the Cart prize of 5 guineas at the same time for obtaining the highest number of marks. Now he has been awarded the Mercer scholarship at the Guildhall, valued at 50 guineas a year.

Under the patronage of Her Majesty Queen Alexandra a concert in aid of the Italian disaster fund is to be given tomorrow afternoon at Albert Hall. There is a long list of soloists, and undoubtedly there will be a large sum of money collected for the special purpose.

Evelyn Suart has been playing at many concerts this autumn and winter, notably one in Berlin and more recently at Liverpool with the Philharmonic. The critic of one of the daily papers in the last mentioned city said: "She gave one of the most convincing and satisfying performances of Tchaikowsky's concerto I had heard for a long time." This week Miss Suart plays at a recital in Oxford.

At last we are to hear Madame Schumann-Heink in London, for she is announced for one of the Queen's Hall Orchestra's symphony concerts, the one to take place on March 27. The question is so often asked as to why Madame Schumann-Heink does not sing in London, that it will be a great pleasure to know that there will so soon be an opportunity of hearing her.

Lilian Grenville, of the Casino Municipal of Nice, has been singing "Thais" at the Theater San Carlo in Naples.

At Cannes the Misses Van Pierce Williams have just given a house warming at their new villa, at which there was a large number of guests from Cannes, Grasse and Nice. A musical program was given, in which Bella Williams, Miss Gillette, Miss Fabre, Alice Williams and Mr. Grouillard took part.

It is said that some time this year London will have the opportunity of hearing the latest violin prodigy, a Hungarian boy of great talent. His name is Kalman Rev, and his education has been looked after by the Budapest Academy of Music.

Much Mendelssohn music figures on programs at the present time in commemoration of his centenary. The National Sunday League, the Philharmonic Society, the Sheffield Chorus and the London Choral Society all gave such programs this week.

And now that German opera is being sung in English comes the complaint that "the performances of the first 'Ring' cycle might equally well have occurred in any un-

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known or unfamiliar tongue, so difficult was it to hear even the odd word." The diction of the three Americans, Mrs. Frease-Green, Mrs. Saltzmann-Stevens and Mr. Whitehill, is, however, much praised.

The program played by the Marion Scott Quartet, at its second concert of chamber music last week, was devoted to compositions by British composers.

Joseph Holbrooke gave a recital of his own vocal and piano compositions last week, in which he was assisted by several vocalists.

Lancelot had this "breezy" paragraph in The Referee of last week: "The Musical League, which after its first putting forth on the public sea, nearly suffered shipwreck, is now manned by an experienced crew and is sailing with a fair wind towards Liverpool, where it is proposed to hold a festival of British music. No foreigners need apply!"

An extra concert of the Hambourg series was held last Saturday afternoon at St. James' Hall, the occasion being the reappearance of Mark Hambourg after his tour in Australia. His only solo was Chopin's B flat minor sonata, of which he gave a brilliant performance. The three Hambourg brothers, Mark, Jan and Boris, were heard in Beethoven's trio for piano and strings. The Messrs. Hambourg are at present on their annual provincial tour, which opened at Cambridge.

For the second of his lectures before the members of the Royal Institution Sir Hubert von Herkomer took as his subject "Sight and Seeing." In the course of his lecture he said: "My portrait of Richard Wagner was painted without a sitting, a photograph, or a note. I was continually with the great musician for a month, but failed to get a sitting. In a state of excitement and nervous irritation, I painted the portrait in a couple of days at a white heat, with nothing but memory to rely on. When he saw it the next day, Wagner declared it was the production of witchcraft. He added that he liked to look like that. A little more of that sort of portrait painting, however, would have completely upset my mental balance."

A. T. KING.

Farrar, of the Metropolitan Opera, is taking a week's vacation in Lakewood.

Lilli Lehmann will be a "guest" at the Vienna Opera next month for some special performances.

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Fely Dereyne Has Triumph in Lisbon.

Fely Dereyne, the mezzo-soprano, pleasantly remembered as a member of the Metropolitan Opera Company last season, recently achieved a great triumph at the San Carlos Theater in Lisbon, Portugal. In the roles of Mignon and Manon, Mlle. Dereyne particularly distinguished herself, and this news will greatly please the friends and admirers of the singer in this country. The Lisbon critics were unanimous in expressing their high approval of this very charming artist. Extracts from the daily papers read:

This was a real success for Fely Dereyne, a charming, gifted singer, who appeared in the title role of Mignon at the premier



FELE DEREYNE.

as an actress of highest merit and as a distinguished singer possessing a mezzo-soprano voice extending to the D natural, so rarely performed by singers of the French school. Mlle. Dereyne displays an admirable and brilliantly artistic temperament, deserving in every sense the hearty and enthusiastic applause and manifestations of sympathy, bestowed upon her last night.—Correio de Noite, December 4, 1908.

Mlle. Dereyne, who sang Mignon last night, has in no way deceived the large audience. Even compared with her brilliant predecessor (Pandelphine) we could find no fault with her. Mlle.

Dereyne has a mezzo-soprano voice, rich in volume and sound, of velvety quality, full of expression.—Novidades, December 4, 1908.

The great success of the premier of Mignon is practically due to Mlle. Dereyne, who made her debut in the title role. The public has bestowed upon her enthusiastic applause. Really, Mlle. Dereyne, who is a charming young woman and an excellent singer, possesses one of the best voices which we have ever heard. A mezzo-soprano of unusual range, of velvety tone, sweetness and flexibility, which, altogether, are most attractive.—Diario da Noticias, December 3, 1908.

After Marguerite Carro any other artist not possessing the marvelous qualities of Mlle. Dereyne's voice would have succumbed to the comparison (in Manon), but with her there was no fear to be had. Her extremely beautiful voice, the wide range, easily emitted, velvety quality of her voice, as well as her supreme art, were sufficient to compensate her audience for certain details lacking in the make-up of the personage, if these defects existed.—Diario da Noticias, December 7, 1908.

MEETING OF THE SINGING TEACHERS' ASSOCIATION.

Everybody was lovely to everybody at the last meeting of the National Association of Teachers of Singing, held at Steinway Hall Tuesday evening of last week. Hermann Klein announced that he would not recall his resignation as chairman of the executive board. He thought the association would fare better without such a body, but this opinion did not prevail, and there will be no radical changes in the constitution. Herbert Wilber Greene, Louis Arthur Russell, Anna E. Ziegler, Adele Laeis Baldwin and Madame Trotin took part in the debates on the questions which were touched upon at the January meeting. At the next meeting, March 9, vacancies on the executive board will be filled by an election, as announced in the previous report published in THE MUSICAL COURIER. Madame Ziegler, who is the founder of the association, and still its most enthusiastic member, declared the association is stronger than ever. Since the last meeting Heinrich Meyn has joined as a patron member, and Madame Ziegler stated that David Bispham was the first to send in his annual dues for the year 1909.

Dr. Wüllner's Triumphs.

Dr. Ludwig Wüllner's next appearance in New York will be on Thursday afternoon, February 18, in Carnegie Hall, with the New York Symphony Orchestra, when he will sing the Beethoven song cycle, "An die ferne Geliebte." This will be the first time Dr. Wüllner will appear in a cycle of purely lyric songs in this city.

Wüllner's tour has been one of the greatest individual musical successes attained by an artist visiting America.

Dr. Otto Neitzel played his own piano concerto at the Blüthner Orchestra concert in Berlin on January 28.

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Although on the calendar spring is some weeks ahead the sartorial situation is clearly defined, and those who make a practice of anticipating each season, as the concert artist necessarily must, may proceed with assurance.

The characteristic note in the new spring styles is "youth." Every line, every application of trimming, every detail tends in some subtle indescribable way to eliminate years, and if there is one class of people which more than another should rejoice over this turn of affairs in dress it is that of the musical arts, whose members are dependent upon a whimsical public for success.

So far the search for the fountain of perpetual youth has been fruitless, and the approach to it found only in making a constant, persistent, increasing attempt to make the most of whatever possibilities the gods condescended to provide us with.

One of the most powerful of these possibilities lies in the methods and manner of dress and a unanimous vote of thanks ought to be accorded to the originators of a style that seemingly decreases age as successfully as that of the present tendency.

The reason for this delightful state of affairs is obviously in the general aspect of simplicity that prevails and in the resultant effect that this has upon the mind, for the influence of dress is farther reaching than the pleasing of the eye, but that is another story.

THE NEW MATERIAL.

While the counters are heaped high with the new fabrics, old ones in new designs are everywhere apparent, silks in every conceivable weight, color, weave and pattern. And here again the mode seems expressly to suit the artist's requirements, for the silks are supple and not easily crushable, and they take up very little room when on tour excess of baggage is not desirable, and they are admirably adapted to all the occasions for afternoon or evening, formal or informal dress.

The old Ottoman silks have been revived and they, with bengaline, will be utilized a great deal, not only for the tailored and semi-tailored street costumes suitable for morning or afternoon informal recital wear, but for separate coats and evening wraps.

In the same category are the rough sides of which all of the old ones are in the running, and Shantung, Rajah, Tussah, Mirage, and a number of the new ones, showing the Japanese influence. There are new satin-faced varieties, whose wearing qualities are warranted above any of the others, and they are at once rich and moderately priced. Some of the novelties in these Eastern weaves have small figures, conventional and flower forms woven in changeable effects. Then there is the faile Française, and satin cashmere that are very finely ribbed and charmeuse, that is one of the most desirable of all.

There is an excellent range of crêpe de chînes, including several satin-surfaced ones, and these are always to be recommended for recital gowns. It pays to buy the heavier qualities, however, as they have better draping and wearing qualities, and are more appropriate to the varied occasions which a singer considers when planning her wardrobe.

There are many new figured silks that in themselves are wonderfully lovely, but plain weaves are better suited to the simplicity demanded of the styles now and they are decidedly preferable for the concert stage.

At least one gown of dark silk voile should be included: black, if that is becoming, otherwise dark blue. Made up with a yoke of some fine lace or with a removable guimpe it is an exceptionally convenient all round dress.

SEMI-MADE ROBES.

The semi-made robes are a positive boon. In net spangled and printed, in batiste, embroidered and lace trimmed, and in linens of all kinds, there are tremendous values and the most interesting possibilities. It seems hardly creditable, but a black spangled net that would easily pass for a hundred dollar creation is marked in one of the shops at fourteen. A day's work by a reasonably competent dressmaker and one of those robes is

transformed into as handsome a costume as the most aspiring could wish.

COLORINGS.

The question of color is of the utmost importance, and too much care cannot be taken in making a selection. There are a few aggressive shades in the new list, but these are to be avoided by the artist who appreciates the beauty of harmony. It is not expected that one will dress to suit the particular setting of the stage upon which one is to appear, but occasionally it is advisable to give even this point some contemplation. For instance, in one of the small halls here in New York the color is a bright, rather vivid yellow, and when one very pretty singer made an appearance there in a gown of blue—one



Sketched especially for THE MUSICAL COURIER.

A PECULIARLY APPROPRIATE EVENING CONCERT COSTUME WORN BY CHARLOTTE MACONDA.

of the lighter of the electric shades—one could not but remark the bizarre effect.

Blue, in any but its softest shades, is a precarious color where the wearer appears alone. Old or burnt blue, the pale silvery shades and navy, if a dark shade is required, are good. Vieux rose is destined for popularity this spring, both for street and dress, and it in all its variations from cendre de rose, an enlivened counterpart of the old shade, coral, moss rose, through those with the yellow-brown tinges, apricot and peach. Wistaria, amethyst and others of the purples, are charming at close range, and, therefore, to be worn rather at drawing room affairs than in a large hall. Green, although frequently seen, and a favorite color of two or three of the great singers, is trying at best. Each of its shades requires a peculiar light to bring it out to its best advantage, and often this light has an opposite effect upon the complexion of the wearer. The very pale shades and the rich warm tones of the darker ones are best, if one must have them.

White has been the standard for many years. "When in doubt wear white" has been an accepted rule for many years, but it has outworn its application. A costume of pure white that is always understood when the term is unqualified, unrelieved by a color, is seldom seen. Any of the tinted whites are better and they are accomplished frequently by the thin white placed over a colored foundation, which color is repeated in the trimming scheme of the outside.

This matter of color, besides being important, is an extremely interesting point to those who recognize that there is a psychology of dress, and who, in her heart of hearts, does not? However that may be its power must be recognized.

Apropos of this, Madame Charlotte Maconda made some telling suggestions while posing for the accompanying sketch of her gown.

"The artist," she said, "may boast as emphatically as she will that dress and manner and all the other incidentals of personality are absorbed by her art, and if she has money enough and conviction enough she may live up to her boast and abstract a certain amount of joy and success of existence, but if her beloved art is also her profession, and hard cash has to enter into calculations, then she begins to recognize the efficacy of a pretty gown and a charming manner in winning her audience."

Madame Maconda herself demonstrates her opinions on this subject. She avoids strictly anything that verges on the conspicuous and keeps to the neutral tones, and is absolutely careful as to the details of her costume, gloves, footwear; all the so called minor points must be in perfect accord and are given as much attention as the frock.

The dress in the sketch, which is an imported robe made up here, is of cream spangled net over apricot, and is a charming and most appropriate confection. The hat is black, faced with apricot silk and trimmed with ostrich feathers.

IN THE SHOPS OF NEW YORK AND PARIS.

A new consignment of crêpe de chîne robes, hand embroidered, has just been received at one of the large Oriental shops. A design in wistaria, in the natural colors on a creamy surface, particularly attracts attention. Then there are some patterns in which the same design is worked out on a very fine Japanese linen that is almost as sheer as batiste.

Among the novelties at a Fifth avenue shop are handbags in small sizes fashioned of Shantung and mounted in gold. They are very inexpensive.

There is an amazing array of new fans, most of them Empire, in a Thirty-fourth street store. They come, too, in all the new and accepted colors, so that they may match the rest of the costume.

On their pretty silk surfaces there are printed small figures in miniature frames. Some Japanese fans are of net, mounted on exquisitely carved sticks and the design picked out with artificial flower forms.

Satin directoire, which is one of the new and deservedly popular spring materials, is selling now for \$1.50.

An uptown shop has music cabinets in mission which are collapsible so as to hold just as much music as is required and not take up unnecessary room. They are to be had at an extremely reasonable price.

VARIOUS THINGS FOR MEN.

For the artist who smokes—and who shall say that the habit is inevitably destructive to the voice, with the memory of the cigar consuming Mario in mind?—there are what are called "cigarette slips" in a Broadway store. These are much slimmer than even the thinnest of cigarette cases, are made of pigskin or other leather, and though their capacity is quite limited, they show no evidence of their existence even with the trimmest of evening clothes.

Although the windows of several of the smart men's shops are now and then resplendent with a display of "the latest in sticks," the styles really change so little that no one design can be described as more exclusive than another, and none is pre-eminently smart. Almost every man who carries a stick has his favorite, and there is no reason, in fashion at least, why he should abandon it because a haberdasher has received a new "invoice."

In spite of the fact that the coming back of the braided frocks and cutaways were heralded at the first of the season, and although not a few of those who have won the

reputation of being always well dressed are wearing them, the style has signally failed to carry all before it as some enthusiastic ones predicted. Many were perhaps reminded of the photographs of relatives taken in the 80's with their narrow brimmed or saucer shaped "derbies" their "nobby" sticks, and their short, ludicrous (in our eyes) bebraided cutaways or "Prince Alberts," and forbore to concede to the tailor who urged a trimmed edge. At any rate, in the circles where fine raiment most flourishes, the plain edge holds the vast majority.

Round corners on white evening ties have almost entirely superseded the square ones and there is a tendency on the part of some smart haberdashers to offer the ties with small embroidered eyelets in the ends.

QUERIES.

G. W. S., Connecticut.—I note what you say of informal day muscals in Florida hotels at which artists as well as guests come in very informal attire. I have two flannel suits made late last summer which I was unable to use. Would they be in style now in the South, where I intend to go shortly?

Although some of the tailors now anticipate the Southern migration, and get out advance styles, the wardrobe of

last year will answer every purpose at present in the South. No radical changes are to be expected, and what there are will be mere matters of detail, so you will be perfectly safe in relying on any of last summer's wardrobe that is in suitable condition.

R. T., Montreal.—My daughter, who is sixteen years old, has had piano instruction under two local teachers and was to have played in public this spring. Now one of her teachers is going abroad for further study and wishes to take my daughter with her, where she will have exceptional opportunity to study under the teacher's supervision. I have known this teacher for years, but my daughter has set her heart on coming out at once and I don't know what to do. Will you advise me?

By all means persuade her to remain here. At her age she has plenty of time to "come out," and the well meant, though generally disastrous, praise of a few friends should not be allowed to blind her eyes to what is for her real good. Should she go abroad, put her in the hands of an American musician over there.

Karl Scheidemantel, the singer, celebrated his fiftieth birthday in Dresden not long ago.

Della Thal to Play Novelties February 25.

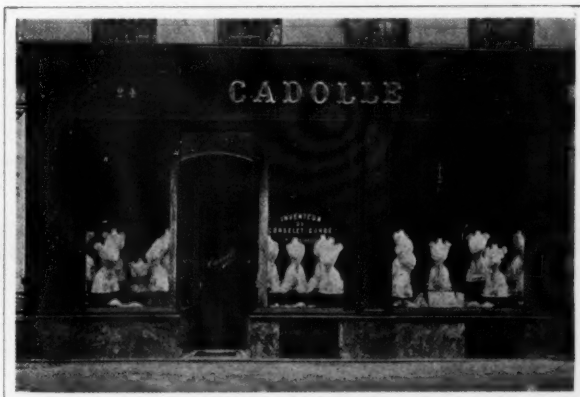
Della Thal, a highly gifted pianist, whose playing in concerts in this country and Europe has been recorded in THE MUSICAL COURIER, will play three works by Walter Rummel at the concert which the National Music Society will give at Mendelssohn Hall Thursday evening, February 25. The titles of these novelties (first time in America) are prelude in B flat minor, "The Voice of the Forest" and "Sunshine." So far as is known this will be the first time any of Rummel's piano compositions have been played here. His songs have been sung by Madame Nordica and Francis Rogers. In addition to the Rummel pieces, next Thursday night, Miss Thal will play a number of MacDowell's "Woodland Sketches" and that composer's "Moto Perpetuo."

Miss Thal recently returned from an extended concert tour in Germany. Wherever she played the critics and musicians united in acclaiming her an artist of rare talent and excellent schooling.

The "Ring" cycle was done twice at Monte Carlo on January 26, 28, 30 and 31 and February 2, 4, 6 and 7.

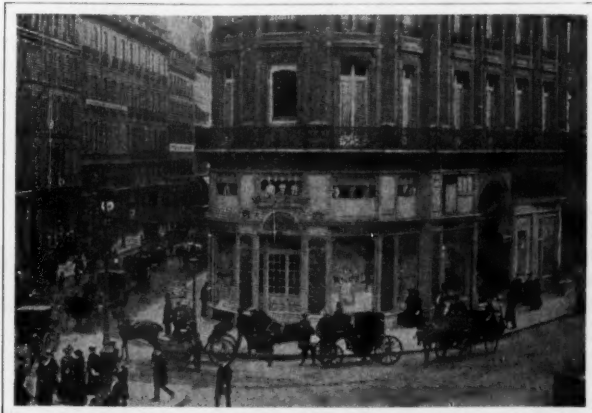


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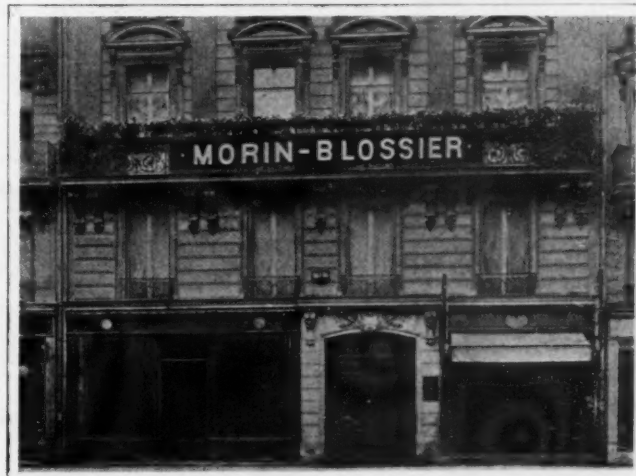
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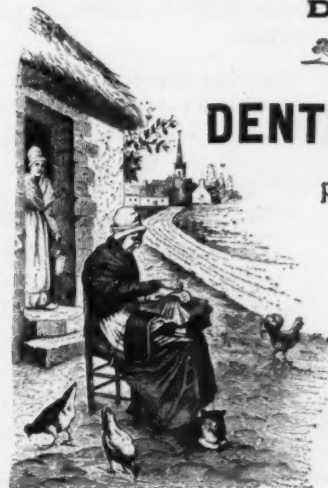


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MUSICAL DENVER.

DENVER, February 10, 1909.

The compositor caused the writer to make several mistakes in his last letter. Walsh should read *Wolcott*. Begeman Quartet should read *Bezman*. Dr. and Mrs. Tracy did not sing old college songs but played several piano solos.

A concert was given in Miss Wolcott's school January 29, to introduce John Marquardt, violinist, and Mrs. Marquardt, harpist. They are reported as accomplished artists. They are from California, and recently located here.

The city band concerts continue to attract large audiences at the Auditorium Sunday afternoons and evenings. These concerts are varied by one or two vocal numbers. Recently Mrs. Farish, soprano, has been the soloist.

The Tuesday Musical Club gave a concert at Trinity Methodist Church Friday afternoon, January 29. A good sized audience, mostly ladies, was assembled to hear the noted English pianist, Katharine Goodson. The club was also assisted by Bessie Dade Hughes, soprano. The ladies of the club took no part, except to act as ushers. The club gave an interesting concert to its regular subscribers at Unity Church, January 12.

The regular meeting of the Symphony Club, Florence Taussig, director, took place at Knight-Campbell's recital

hall, February 10. Miss Taussig analyzed Tchaikowsky's fifth symphony, which was played on two pianos by four ladies of the club.

The Majestic Theater, one of the cosiest of the play-houses in Denver, has variety shows of attractiveness for its special patrons. The Curtis Theater, formerly devoted to high class comedy, is now turned into vaudeville entertainments. The Baker Theater is also a popular comedy house.

Signor Cavaldo is working hard to bring his symphony orchestra to the fore, and it is thought he will be able to give a short series of symphony concerts in the spring months.

The first Bezman String Quartet concert will be given in Central Christian Church February 25. Bessie Fox Daviess will be the vocalist.

JAMES M. TRACY.

Heinrich Gebhard's Engagements.

Heinrich Gebhard, the pianist, played at the Sunday musicales in East Walpole with Charles M. Loeffler February 7 and 14, and he will appear again next Sunday, February 21. Other bookings include: March 1, with the Mangus Club, of Wellesley College, Wellesley, Mass.; March 2, with the Hess-Schroeder Quartet in Boston; March 8, in recital in Providence, R. I.; March 16, in recital at Dartmouth College, Hanover, N. H.

MUSICAL MEMPHIS.

MEMPHIS, Tenn., February 10, 1909.

Saturday evening, February 6, the Beethoven Club presented in recital Jessie Straus, of Cincinnati, a very talented young violinist. Miss Straus is gifted with much temperament, and shows evidence of careful study, and her playing was genuinely enjoyed by the fine audience present. The two numbers of the Beethoven Choral Club, Herman Keller, director, were well rendered, and reflected credit upon the club and director.

Monday evening, February 8, Frank Croxton was heard in recital at the Woman's Building. Mr. Croxton was in excellent form, and his numbers were well received. Mr. Croxton was assisted by Nina Block, of Vandalia, Ark., a pianist of unusual ability. She has a facile technique, and plays with verve and "esprit." The recital was under the auspices of the Arion Society, recently organized for the purpose of encouraging male singers in choral work. Edmund Wiley has been elected choral director.

February 17 the members of Grace Church choir, under the direction of Ernest F. Hawke, will present the cantata "Ruth," by Alfred Gaul. The soloists will be as follows: Naomi, Mrs. Rittertund, contralto; Ruth, Mrs. Anderson, soprano; Boaz, Charles Moore, basso.

MARTHA TRUDEAU.

Marteau played Reger's violin concerto at Hamburg recently.

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WASHINGTON, D. C., February 12, 1909.

Percy Foster, chairman of the committee in charge of the music to be rendered incident to the inaugural ceremonies, announces that the plans have now been fully developed. American composers will be well represented this year, it having been decided to use their works as far as possible. There will be a mixed chorus of 650 voices directed by Mr. Foster, who has the distinction of having arranged the music for and wielded the baton at the three inaugurations immediately preceding this one. Five rehearsals have been held. The chorus this year promises to be the best ever gotten together for the purpose. Two choral concerts will be given March 5 and 6 at 8:15 p. m. in the court of the Pension Building, and the United States Marine Band of seventy pieces will accompany on each occasion. At these two concerts the United States Marine Band, under the leadership of Lieut. William H. Santelmann, will also give orchestral numbers. The Philippine Constabulary Band, now giving concerts on the Pacific Coast, having reached San Francisco from Manila last week, will give two concerts, 10:15 a. m. March 5 and 2:15 p. m. March 6, also in the Pension Building.

At the inauguration ball an orchestra of 125 pieces will furnish the music for the dancing, the Marine Band also rendering numbers until the arrival of the President, after which the ball will be formally opened and dancing will start. March 5, at 2:15 p. m., the United States Marine Band, Lieut. William H. Santelmann conductor, will give a concert, the entire force of this fine organization being used on that occasion. The numbers to be rendered by the chorus are:

March of Our Nation.....	Adam Gelbel
Soldiers' Chorus (From Faust).....	Gounod
Hallelujah Chorus (Messiah).....	Handel
To Thee, O Country.....	Eichberg
America.....	
Star Spangled Banner.....	
New Hail Columbia.....	Chadwick
Recessional.....	DeKoven
Union and Liberty.....	Horatio Parker
Columbia, Beloved (Adapted from Lucrezia).....	Donizetti
Man of the Hour.....	R. Aronson
Our Country's Festival March.....	George E. Whiting

With the Chorus the Marine Band will play on the evening of March 5:

Overture, Oberon.....	Weber
Tone picture, Spring of Love.....	Blon
Slavonic Rhapsody.....	Friedemann
Grand march, Tannhäuser.....	Wagner

And on the evening of March 6:

Overture, Egmont.....	Beethoven
Gems of Stephen Foster.....	Tobani
Waltz, The Bachelors.....	Santelmann
Slavonic Dance, No. 8.....	Dvorák

The United States Marine Band, William H. Santelmann conductor, on the afternoon of March 5 will give this program:

Overture, Tannhäuser.....	Wagner
Suite, L'Arlesienne.....	Bizet
Cornet solo, Fantaisie, Le Reve d'Amour.....	Haydn-Millard
Arthur S. Whitcomb.....	

Grand Military Tattoo.....	Rogan
Humoresque.....	Lampe
Hungarian Rhapsody, No. 2.....	List

At the various concerts visiting glee clubs will also be heard, among them the Columbus, Ohio, Glee Club, of 100 voices; the Dayton, Ohio, Taft Glee Club, thirty voices; the Haydn Musical Club, of Utica, N. Y., seventy voices, and the Musurgia Club, of Washington, D. C. The bands in the parade will be censured this year, so as to avoid the musical confusion existing on prior occasions, and it will be arranged that no band will perform airs that the others will play; the leading band will be the only one allowed to play "Hail to the Chief" as it passes the reviewing stand, similarly the Maryland division will give "Maryland, My Maryland," and the Georgia band, "Dixie."

Saturday evening, January 30, a students' recital at the studio of Clara Drew introduced Mabel Owen Beard, a contralto with a clear, pretty voice, and Mr. Tirrell, a young baritone, both pupils of Miss Drew. The assistants

were Ethel Lee, cellist, pupil of Mr. Wirtz, of the Baltimore Peabody Conservatory, and Leonora Lacey and Ernest Behm, pianists, both with Felix Garziglia. Marguerite O'Toole was the accompanist. Tuesday evening, February 9, the fourth of the five recitals to be given by Clara Drew was held at her studio. The program was on English composers and songs. Miss Drew contrasted the old English folk songs and the causes leading up to their production, the manner of singing the old English style being portrayed in a group of such songs: "Summer Is Icumen In," 1216-1240; "Deo Gratias," 1415; "Pastyme With Goode Company," by Henry VIII; "Philada Flouts Me," 1580; "I Had Four Brothers Over the Sea," ancient nursery ditty; "I'll Sail Upon the Dog Star" (Purcell), 1658-1695, etc. This was followed by a group of the modern composers, both parts of the program being prefaced with explanatory remarks. Miss Drew's recitals are much enjoyed and form a very interesting part of our winter musical series. Her songs last Tuesday, especially the "Song of the Genie" by Granville Bantock, and "Venevil" and "Cradle Song," by Frederick Delius, were highly commended.

The recital at the reading room for the blind at the Library of Congress last Thursday was given by Eleanor Baker Spence, contralto, assisted by Frank H. Sippe, tenor, with Lena Sutton at the piano.

The soloists at the next concert of the Washington Choral Society, February 23, will be Anna Grant-Fugitt, soprano; Harry Stevens, tenor, and Walter Humphreys, basso. The society is getting its solo talent at home this year and finds it profitable in more ways than one, and the musical results in many respects are superior.

Tuesday evening, February 2, the Washington Chorus Club, under the direction of William J. Palmer, gave its third recital of the season. The evening was called "Gems From the Operas." Old and new operatic selections were rendered to a packed house, which seemed to thoroughly enjoy them. This little club is making strides to the front. The soloists were Mrs. Deland-Price, Mrs. Richards, Pearl Grigsby, Joseph Harrison, William Clabaugh, Owen Penny and Edward C. Heintz.

The Bispham-Morse recital concert on Saturday evening, February 6, at the Masonic Temple Auditorium brought out a select audience. The work of both was much enjoyed, Mr Bispham's recitation of Poe's "Raven" being especially well received.

The Marchesi-Van den Berg concert at the Columbia Theater Tuesday afternoon drew a large audience.

The Metropolitan Opera Quartet gave its concert at the New National last afternoon to a good house. Recalls were the feature, an enthusiastic assemblage demanding an encore after each number.

Tina Lerner's Press Comments.

There are a number of excellent press notices about Tina Lerner in papers from various parts of the country; for instance, the following.

Miss Lerner, childlike as she appears with her puffy, parted hair, rose bedecked and with cheeks as pink as her frock, won the favor that a pretty young woman receives as she stepped to her instrument. When the slender wrists drew forth the powerful singing tones the fingers seemed like so many separate instruments in themselves, yet of artistic instrumentality in the sustained andante that opened the Saint-Saëns concerto in G minor. At once the strength was apparent. The agility was proved as the movements progressed. The tenderness of rapport between the girlish player and the big piano won her the success which was but a repetition of that which meets her everywhere on this American tour.—Worcester Evening Post.

After the usual ten minutes' intermission, the soloist, Tina Lerner, appeared. Miss Lerner had chosen for her performance the concerto of Saint-Saëns in G minor, and none could have suited better the youthful simplicity and unconcerned agility of the Russian maiden, who seems to have none of the solemn heaviness and mournful sentiment of her race. Of technique and school it were useless to speak as both have reached a breadth and depth which are convincing to the ordinary listener. Miss Lerner played with a childlike freshness and a natural spirit, which it was a pleasure to see, after beholding the ponderous efforts and elephantine style of the male representatives of pianistic development which her country has sent us of late. This little lady treats her instrument in a friendly, intimate manner, and succeeds in drawing from the depths of its mighty heart an affectionate response such as can never result from the exhibition of powerful antagonism which the majority of pianists are prone to affect toward instruments they have chosen. The composition in itself is a delicate inter-weaving of theme, between piano and orchestra, and Mr. Fiedler subordinated the latter to a pleasurable degree. The audience was loudly enthusiastic in its applause, causing Miss Lerner to return several times in acknowledgment.—Worcester Daily Telegram.

"Salome" will be done at the Paris Grand Opera on April 15.

Kaun's symphonic prologue to Hebbel's "Maria Magdalena" was done at a Weimar concert.

MUSICAL CINCINNATI.

CINCINNATI, February 10, 1909.

Subtle discrimination favorable to the success of the participants was distinctly noticeable in the splendid program given by some advanced members of the class of Albino Gorno, of the College of Music, Tuesday evening, February 2, at the Odeon. Signor Gorno's pupils have appeared so frequently and with so much success during his long, triumphant career with the college, that one might quite naturally accept these successes of his pupils as a matter of course. If, however, such feeling ever existed, there was certainly no evidence of its predominance at this event, judging from the applause at the close of each number. The program was one that appealed to a cultured taste, offering as it did such variety as Bach, Mozart, Borodine, Brahms, Chopin, MacDowell, Rubinstein, Chaminade, Debussy and Gorno. Thomas Grissello displayed a clean and crisp technique in the "Allemande," "Courante" and "Bourree," from the Bach E major suite, while Charles Young, assisted by Grover Tilden Davis, at the second piano, gave a splendid interpretation of the last two movements of Mozart's E flat concerto. Anna Lea Rotheir gave a most commendable performance of two Debussy compositions. One of the most attractive numbers on the program, and one that called forth demonstrative applause, was that of Borodine, "In a Convent," which for this program was arranged for two pianos and organ by Signor Gorno. In this arrangement the work is fascinating through its sincere religious fervor, the organ adding much to its effectiveness. Ethel Bailey and Miss Rotheir were the pianists, while Signor Gorno himself presided at the organ. Others on the program who showed marked pianistic ability were Lucile S. Brown, Lillian Kreimer and Viola Wolter. The pianists were assisted by Adolf Hoffmann, cellist, pupil of Emil Knoepke. Mr. Hoffmann played very creditably the allegretto and presto from Rubinstein's D major sonata, with Helen Sebel at the piano.

Among other talented students of distant cities who looked to Cincinnati to find their Mecca for educational development along musical lines, may be mentioned the name of Ernest La Prade, of Memphis, at present a student of the College of Music, under the tutelage of Henri Ern. Already a member of the College String Quartet, Mr. La Prade will have opportunity for further recognition in the eyes of the local musical public as a soloist at the second College Chorus and Orchestra concert in Music Hall, February 23, when he plays the first movement of the Wieniawski concerto, with the College Orchestra.

The College of Music School of Opera will present several evenings of operatic scenes in costume very shortly, and, with the excellent vocal material in attendance this year, the instructors have the most sanguine hopes of artistic success. Among other interesting scenes now in course of preparation will be the second act of "Faust" by advanced members of Lino Mattioli's class and a scene from "Madame Butterfly" by some of the best talent from the class of Louise Dotti.

Musicians and lovers of the art should be interested in the announcement of the coming recital by Adele Westfield, pianist of the College of Music faculty, to be given some time in March. Miss Westfield has been previously heard in various faculty concerts, but at no time has she prepared so interesting a program for public performance. She will appear with the orchestra under the personal direction of Albino Gorno, in the Bach concerto for piano, flute and strings, the Beethoven rondo in B flat major and the concerto of Pierné. The concert will be given in the Odeon.

Notwithstanding his manifold teaching and preparation of both himself and his class for local public appearances, Joseph O'Meara, director of the department of elocution and acting at the College of Music, is also booked for a number of engagements in other cities. An important engagement of the week will be his appearance Saturday, February 13, in an evening of readings at Notre Dame University, South Bend, Ind. At various times during his stage career, Mr. O'Meara has given lecture recitals before many college and high school audiences.

Anna R. Rentz, a talented former pupil of Joseph O'Meara, of the College of Music, who has become a professional reader and elocutionist, reports a successful tour through Kentucky and is booked for reading recitals during the spring.

The following attractive program was given at the Cincinnati Conservatory of Music last Wednesday evening, when the one hundredth anniversary of Mendelssohn's birth was celebrated at that institution: Panegyric, Harold Becket Gibbs; motet, "Veni Domine," Conservatory Chorus; "Hear Ye Israel ("Elijah"), Florence Anna Teal; piano solo, "Variations Serieses," Alma Schneider; motet, "Laudate Pueri Dominum," Conservatory Chorus; violin concerto, Mary Dennison Gailey; motet, "Surrexit Pastor Bonus," Conservatory Chorus.

H. J. G.



DURING the season, excellent concerts are given under the auspices of the School of Fine Arts connected with the University of Kansas, at Lawrence, Kan. At a recent song recital by Elizabeth Wilson, the singer included in her program a new "Cradle Song," with violin obligato, by C. S. Skilton, dean of the School of Fine Arts. Harold Henry, a graduate of the school, gave a piano recital, and Mary Angell, another pianist, also appeared in an excellent program. Ralph Wylie gave a violin recital. The most ambitious student event of the season was a performance of Gilbert & Sullivan's opera, "The Princess Ida." Dean Skilton directed the orchestra of twenty players, all students of the University. There was a cast of sixteen and a chorus of twenty-eight. The sixth annual Music Festival will take place in May of this year. The Dresden Philharmonic Orchestra will play at the three concerts. Maude Cooke, a teacher in the piano department, will be one of the soloists. She will play one movement from the Tchaikowsky concerto in B flat minor. This coming summer, Prof. Edward Hubach, head of the vocal department, will take a party of students to Florence, Italy.

MARGARETHE PETTERSEN, head of the piano department of Albert Lea College for Women at Albert Lea, Minn., was born in St. Paul. After thorough studies with native teachers she went abroad to continue studies with renowned masters. Before going to Europe Miss Pettersen had played in public concerts and she had also filled position as teacher of piano at the Ladies' Seminary in Red Wing, Minn. In Berlin, Miss Pettersen studied first under Conrad Ansoerge, and when that artist left for his tour of South America, she took up a course of studies with Alberto Jonás. From Mr. Jonás, Miss Pettersen received the following testimonial: "Margarethe Pettersen has been my pupil during the past two years, and through her extraordinary progress has attained a high degree of pianistic ability. She should be successful in her public appearances. Possessing, besides such qualities of industry, thoroughness, patience and perseverance, as stamp the successful teacher, she will be a decided acquisition to any institution of musical learning. Alberto Jonás. Berlin, May 2, 1908."

JOHN ADAMSON, of Toronto, Ont., is the son of Alexander Adamson, superintendent of singing for the Dundee (Scotland) board schools. Mr. Adamson received his early musical training from his father, who enjoys a good reputation as a voice specialist. He studied piano with W. B. Fleming, of Dundee, a graduate of the Leipsic Conservatory. As a piano student, John Adamson gained senior honors at Trinity College of Music, and successfully passed the final examination of the Royal Academy of Music in London. Later he studied organ and theory with David Stephens. After serving as choir master in Scotland, Mr. Adamson went to Canada. His first position was with the Knox Church in Galt, and later he became organist and choirmaster of the College Street Presbyterian Church in Toronto. He teaches piano, organ, singing, theory and composition. Among his compositions are songs, anthems and works for organ.

THE SCHOOL OF MUSIC connected with the Silliman Collegiate Institute is under the direction of Mary Dorothy Cox. Miss Cox is a Kentucky woman, who has studied from childhood with the best masters, first in her own State, and then in the American Conservatory of Music in Chicago, and later at the Cincinnati College of Music. In Cincinnati, Miss Cox pursued her higher studies in piano and harmony with Miss Dickersheid and Dr. Nicholas J. Elsenheimer, and chorus work with Mr. Gantvoort. The Silliman Collegiate Institute in Clinton gives complete courses in music. A footnote in the catalogue reads: "Since the properly educated musician is never the mere performer, much emphasis is laid upon the theoretical and analytical study, which is inseparable from intelligent and thoroughly musical attainment."

THE SYMPHONY ORCHESTRA, of Canton, Ohio, engages artists of international fame as soloists. Charles G. Sommers is the musical director. At the concert given in

the Canton Auditorium, Tuesday evening, February 2, the program included Beethoven's "Eroica" symphony and Hubay's overture, "The Violin Maker of Cremona." The soloists were Arthur Hartmann and Alfred Calzin. Hartmann played the concerto in B minor, by Saint-Saëns, and Calzin's numbers were "Papillon," by Rosenthal; "To the Sea," by MacDowell, and the Paganini-Liszt "Campanella." The concert committee includes Dr. Frank Douds, A. J. Nusly, Jr., Grant Willis, Dr. S. B. Dudley and Alexander Boas. Hermann R. Schmidt is the manager. The last concert of the season will take place Tuesday evening, April 13.

BERTHA B. HAFERY, director of the music department at Bethel Female College, Hopkinsville, Ky., is a graduate of the New England Conservatory. Kate Harrison is the teacher of harmony, theory and musical history. The graduates from Bethel College are prepared to enter the junior year in the New England Conservatory of Music in Boston. Bethel College gives two public recitals every year and a private recital each month. There will be two graduates in the piano department this year, and these will unite in a recital in May, assisted by voice pupils. The program of the holiday concert included works of Abt, Moszkowski, De Koven, Raiyna, Giordani, Cowen, Wollenhaupt, Mendelssohn, Bizet, Whelpley, Bach, Field, Scharwenka, Pinsuti, Careño, Rotoli and Rachmaninoff.

ROBERT H. MOORE, organist and choirmaster of St. Paul's Church, Albany, N. Y., is an enthusiast on vested choirs. His choir numbers thirty-five men and boys. In addition to his church work, Mr. Moore teaches piano and organ and boy choir training. He gives organ recitals with interesting programs during the Lenten season each year and gives oratorio performances. For this year the choir will take up the study of Gaul's "Passion" music. Mr. Moore has studied piano, organ and harmony with Frank Sill Rogers, of St. Peter's Church, Albany, and for a time filled the position of assistant to his teacher. Later he studied boy choir training under G. Edward Stubbs, of St. Agnes' Chapel, New York. He has filled various positions with much success.

FRANCIS L. YORKE, director of the Detroit Conservatory of Music, was for several years secretary of the Music Teachers' National Association. He was among the prominent organists who gave recitals at the Pan-American Exposition in Buffalo and the Louisiana Purchase Exposition in St. Louis. Mr. Yorke is the author of text books on harmony and counterpoint, and some of his compositions and arrangements have been published in New York and Boston. In addition to the regular scholastic terms at the Detroit Conservatory, a summer session is held. Mr. Yorke is a graduate of the University of Michigan, and he has studied with eminent masters on both sides of the Atlantic. He finished two terms in Paris with Guilman.

E. HELLIER COLLENS came from England to accept the position of violin teacher at the Conservatory of Music in Cumberland, Md., of which John Whittaker, of Baltimore, is the director. Mr. Collens studied at the Royal College of Music in Manchester, under Adolph Brodsky. He won the gold medal at a musical exhibition in that city in the year 1904. Later he graduated from the Victoria College of Music, in London, from which he also received a gold medal. He teaches the Sevcik method. The Cumberland Conservatory has complete courses in piano, violin, singing and the theoretical branches.

JESSIE SIMMS LORENZ (Mrs. John Lorenz), now a resident of Jackson, Miss., will be remembered in many cities where she appeared as the prima donna of light opera companies. Mrs. Lorenz, when she was Miss Simms, studied in Chicago with several teachers and later she "coached" in Boston with Arthur Hubbard. She has a pure and flexible soprano voice and her own artistic singing brought her applications from aspiring pupils who wished to study with her. She has accepted a limited number of pupils and she herself will continue to be heard as a public singer.

HOWARD KIRKPATRICK, head of the vocal department at the University of Nebraska, is a graduate of the Oberlin (Ohio) Conservatory of Music, class of '97. A year later, Mr. Kirkpatrick went abroad and continued studying in Leipsic, and later in Florence, Italy, under Vannini. Mr. Kirkpatrick's musical lectures have attracted notice and are rapidly advancing musical culture in Lincoln and vicinity.

G. C. FORD, of Elyria, Ohio, is reported to be the leading conductor of Lorain County. He plays the violin and piano, and has studied other musical branches in several of the leading conservatories. Mr. Ford has seventy-five pupils in the different departments. His studio is in the Elyria Block.

Arthur Friedheim gave a series of three recitals in Munich.

ADDITIONAL BUFFALO NEWS.

BUFFALO, N. Y., February 13, 1909.

One of the most notable events in the history of the Orpheus Society was the engagement of Dr. Wüllner for the concert last Monday night. A vast audience listened for over two hours to a program of songs so varied in sentiment and interpreted with such consummate art that even Germans themselves marveled at the perfection evinced by this wonderful artist, whose splendid enunciation made the German language musical and as easily pronounced as the Italian. Dr. Wüllner's songs were by Schubert, Brahms, Wolf, Strauss and Schumann. "Der Doppelgänger," "Der Erl König" and "Caecile" aroused a whirlwind of applause. Coenraad V. Bos is a most finished accompanist, thoroughly "en rapport" with Dr. Wüllner. The Orpheus concerts are for subscribers and their families; thus the general public could not hear him. It is gratifying to note that Dr. Wüllner has been engaged to give another recital on the evening of February 19. The Orpheus sang four choruses, the members being only too glad to join the audience to listen and watch the dramatic interpretations of German lieder. Dr. Herbst played fine accompaniments to two choruses; the others were sung a capella. Very lovely was the barcarolle by Arnold Krug. Another gem was "Frühlingsnetz," by Goldmark. The chorus showed a noticeable gain in light and shade under the efficient direction of Conductor Julius Lange, whose "Sängerspruch" was the opening number. Alice Merritt Cochran, soprano, and Charles Norman Granville will be the soloist with the Pittsburgh Festival Orchestra at the third concert, April 19 and 20.

Tuesday evening another vast audience had the pleasure of hearing the Pittsburgh Orchestra, with the peerless Madame Nordica as the soloist. Great interest was felt in the magnificent interpretation given to Emil Paur's symphony, "In der Natur." It is a unique composition, and was reviewed in detail by THE MUSICAL COURIER at the time of its recent premiere at Pittsburgh. The concertmaster told the writer that this great work reveals new beauties the more it is studied. At its conclusion Conductor Paur was recalled many times, and at the last was presented with a laurel wreath tied with the German colors. Another symphonic poem, "Les Preludes," Liszt, was played exquisitely. The orchestra was obliged also to share in the applause given to these two unique compositions. Madame Nordica, always a favorite here, was regal in her gracious personality. The scena and aria, "Ah, Perfido," op. 65, Beethoven, was not only sung artistically but was most beautifully accompanied. The group of songs with piano aroused even greater enthusiasm. The composers were Tchaikowsky, Stange, Leoncavallo, Schubert. The audience was wildly excited over the superb interpretation of "The Erl König," Schubert. A meed of praise is due André Benoist for his inspiring accompaniments. Several encore songs were graciously given; one particularly captivating was repeated—"The Captive Maiden," harmonized from some Indian folklore by Charles Cadman, Pittsburgh correspondent of THE MUSICAL COURIER.

Thursday evening, Mrs. Charles Goodyear, of Delaware avenue, opened her palatial home to introduce a very gifted pianist, only eighteen, a pupil of Emma Showermann, of the Buffalo School of Music. Lillian Hawley has studied with this thorough teacher only four years, but so well did the young girl play that she astonished and delighted the music lovers who had arranged the benefit recital for the purpose of raising sufficient funds to send Miss Hawley to Europe for further study. The piano solos included compositions by Grieg, Chopin, Schütt, Raff, Fauré and Leschetizky. Miss Hawley has fine technic and a touch both virile or delicate as the composition demands, but the main effect is brilliancy. Another benefit recital is planned, for there is no question but that this bright, talented girl has a most promising future. Lillian Stewart Hawley is a sister of Oscar Hatch Hawley, the accomplished Northwestern representative of THE MUSICAL COURIER. Harriet Welch Spire contributed a group of songs by Bach, Wolf, Strauss, Saint-Saëns, Koehlin and Vidal.

Sunday morning the Ball-Gould String Quartet played at the Lafayette Avenue Church the andante cantabile from Tchaikowsky's op. 2, an adagio from Haydn's quartet in D major, and an andante from the E flat quartet, Dittensdorf. In the afternoon the sixth of the Sunday afternoon recitals was given in the beautiful Delaware avenue home of Mrs. Lawrence D. Rumsey. The following quartets were beautifully played: Op. 17, No. 1, Rubinstein; quartet, op. 12, Mendelssohn; quartet in C minor, Rauschenecker, Song cycle "In a Brahmin Garden," Margaret Gaylord-Newton, who sang in charmingly characteristic style these lovely songs of Frederick Knight Logan.

VIRGINIA KEENE.

Richard Strauss and his wife gave a "Strauss evening" at Braunschweig, which was not a success, owing to the inadequacy of Madame Strauss' singing.

MEXICO, MO.

MEXICO, MO., February 6, 1909.

Hardin College and Conservatory of Music, of which John W. Million is president, is rated as one of the leading educational institutions of the Southwest. The college was founded and endowed by Governor Charles H. Hardin, A. M., LL. D., June 6, 1873. Articles of association were adopted. The college possessed at that time one building 40 by 50 feet, two stories in height. The value of the property, grounds, building, etc., at the present time is placed at \$202,000. The college offers courses in all the branches of literature, art and music.

Ivor Augustus Thomas, who is director of music at Hardin College, comes of a family of cultivated musicians. His early training was received from the best musicians in Canada, including among whom was the well known composer Clarence Lucas, now of London, England. As an evidence of his early musicianship, it may be stated that at the age of fifteen he conducted wholly from memory a performance of Handel's oratorio, "The Messiah," for chorus and orchestra. After several years teaching and experience as pianist and as a church and concert organist, he went to Leipsic, Germany, studying in the conservatory during the years 1895-6-7 under Reincke, Jadassohn, Rutherford, Shrick and Homeyer, specializing in piano. Mr. Thomas was also teacher of piano and director of choral societies in Canada, 1897-1904. In September, 1904, he was engaged as teacher of the piano at the Nebraska Wesleyan Conservatory, where by untiring efforts and the excellent results he produced he soon made a name for himself. He has also appeared many times in recitals in Lincoln and other towns, and has always been most favorably received. In 1908 Professor Thomas was engaged by Hardin College as director of the conservatory, where he teaches piano, organ and ensemble playing.

Frederick Harwood, teacher of piano at Hardin College, is a concert performer as well as an excellent teacher, which his year at Hardin College has proved by the interest and encouraging progress of his classes.

Mary Beesley Adam, instructor in voice in Hardin College, is a graduate of the Jacksonville Female Academy and has studied at many other schools.

Eva M. Holman is another instructor in voice and piano, who is proving her capabilities.

S. Harriet Robbins, pianist and teacher, is a very interesting personality. Miss Robbins will give a lecture next month on "Old Music Before Bach."

Bettie Saws, a former pupil of Ernest R. Kroeger, St. Louis, Mo., has a large class in the college.

Blanch Barnum is the director of the college orchestra, composed of eighteen students, which has given some very successful concerts.

Among the leading musicians must be mentioned Mrs. C. R. Gibbs, who is one of the officers of the Tuesday Musical. Mrs. Gibbs is also a member of the choir of the Baptist Church. Having studied music in Kansas City and devoted much time and study to the art, Mrs. Gibbs has become a leading spirit in the musical affairs of Mexico.

Louisa Gardner, who is one of Mexico's leading teachers, has one of the largest classes of vocal and piano students in Mexico. Miss Gardner, who is one of the busiest of musicians, is also organist and choir director at St. Brendan's Catholic Church.

Alberta Cannon, who is a graduate of Hardin College and who has also studied at the Chicago University, has one of the largest piano classes in Mexico, and is also organist at the Methodist Church.

The Missouri Military Academy, of which Col. William D. Fonville, A. B., A. M., is proprietor and superintendent, is another well disciplined school. Established in November, 1889, by the public spirited citizens of Mexico, under the leadership of the late Gov. Charles H. Hardin (also founder of Hardin College), the school has grown rapidly in public favor. The buildings were once destroyed by fire, in the spring of 1900; after a lapse of four years the Business Men's Association of Mexico took up the question of re-establishing the academy, which resulted in an agreement to rebuild the school on plans submitted by Colonels Yancey and Fonville, involving an immediate cost of \$50,000, to which additions should be made from time to time as the exigencies of the school should demand. The citizens of Mexico donated \$10,000 to the new enterprise. President Yancey and Superintendent Fonville furnished the requisite money to complete

the \$50,000, with which the purchase of an elegant bluegrass campus of 110 acres in the eastern suburbs of the city of Mexico was made and the construction of the new academy was begun about the 1st of June, 1900. September 20, 1900, the doors of the new academy were thrown open for the reception of students, and on February 12, 1903, Colonel Fonville became proprietor of the academy by the purchase of Colonel Yancey's interest. The academy is the proud possessor of a dramatic club and a cadet band and orchestra. The academy offers courses in mathematics, ancient history, modern history, English and ancient languages, sciences, history and modern languages and Latin. There is also a commercial department, also lectures on hygiene and physiology, a military department, and music. The academy is now in its twentieth year and is still making rapid progress.

The Tuesday Musical Club, which is composed of the leading musicians of Mexico, is in a flourishing condition. The club meets every Tuesday, and this year it is taking up the individual composers for study and discussion. October 6 was a Bach-Handel day; November 3, a Mozart-Haydn day; December 1, Beethoven and his contemporaries, especially Schubert; January 5, Chopin, Schumann and contemporaries; February 2, the Scandinavian composers; March 2, the latest Russian composers; April 6, Schytte, Schütt, Massenet and Godard, and May 4, some of the women composers of today. The membership list includes Eliza Gibbs, Mrs. C. R. Gibbs, Vera Hougland, Susie Houston, Alberta Kennan, Mrs. J. W. Million, Carrie Moore, Ida Randle, Mrs. Richards, Alta Ritchie, Rev. H. E. Truex, and Inez Willard. The officers of the club are as follows: President, Mrs. J. W. Million; vice president, Mrs. Richards; secretary, Vera Hougland; treasurer, Alta Ritchie; committee on programs: Mrs. Million, Mrs. Richards and Mrs. Gibbs.

Mrs. Million, the president of the Tuesday Musical, of Mexico, is a great student and teacher of the classics and of the Greek and Latin languages.

R. E. R.

MUSICAL NEWS FROM NASHVILLE.

NASHVILLE, Tenn., February 12, 1909.

Tuesday evening, February 2, at the Ryman Auditorium, Josef Lhévinne, pianist, "done gone, came, conquered and went," to use the Southern way of expressing it. Lhévinne is, without doubt, one of the greatest pianists of the day, in fact there is no comparison to be made, regardless of the pianists who have performed before a Nashville audience. Besides the regular scheduled program, Lhévinne favored the audience with the following encores: Nocturne, left hand alone, Scriabine; waltz, by Chopin; "Valse Mignon," by Poldini, and Rubinstein's "Staccato Etude."

Pupils of voice and piano in the department of music at Buford College gave a recital Saturday, February 6. The excellency of their individual efforts bespoke the fine quality of teaching that is being done at this college for young ladies.

Tuesday, February 9, the Ward's Seminary Trio—Mrs. Fritz Schmitz, piano; Fritz Schmitz, violin, and Leon Miller, cello—gave a chamber music evening that was greatly enjoyed. Trios by Rubinstein and Rheinberger were performed in an acceptable manner.

Wednesday evening, February 10, the MacDowell Club was entertained with an artistic and well selected program of vocal and piano music at the home of Mrs. Nathaniel Baxter, who proved a most delightful and charming hostess.

Fully 3,000 people attended the Carmack memorial concert at the Ryman Auditorium Thursday night, February 11. The program was selected for this special occasion. The participants received merited applause, which was lavishly bestowed upon them. The following took part: Susan Cosgrove and Edw. Hesselberg, pianist; Mrs. K. T. McConico, Johanna Whiplinger, Ethel Sullivan, Lillian Wooten, Margaret Chapman, and Charles W. Washburn, vocalists; Fritz Schmitz, violinist; Mrs. Harry Anderson, Mrs. W. H. Synan, and Mrs. Arthur Ransom, readers. The accompanists for the evening were Estelle Roy Schmitz, Florence Webb, Hattie Pascal, Guy McCullom, and Franz Strahm.

At the conservatory, musical matters are kept up right with the times. Special preparations are now being made to make the coming commencement exercises the best in the history of this successful music school. Many talented pupils are registered here and will be given adequate opportunities to display their abilities during the coming exercises.

FELIX.

MUSICAL LOS ANGELES.

LOS ANGELES, Cal., February 6, 1909.

Frieda Langendorff has given two recitals in Los Angeles with great success. Eight other dates were filled by her in nearby towns. The audiences were especially pleased as most of her programs are given English and many of the songs are by American composers. It was at the concert of the Los Angeles Symphony Orchestra that she made her greatest success, the glorious voice requiring an orchestral setting. The concert of the symphony orchestra offered the following program: Second symphony in B flat, Mendelssohn; "Aria, the Prison Scene" ("Le Prophete"), Meyerbeer; overture to "Heimkehr aus der Fremde," Mendelssohn; "Farewell to the Hills" ("Jeanne d'Arc"), Tchaikowsky, and suite "Sigurd Jorsalfar," Grieg.

The orchestra improves with each concert and Director Hamilton is using good judgment in the selections on the programs.

A ladies' quartet, the Arion, has just been organized, its personnel being Helen Newcomb Hoff, first soprano; Genevieve Jennings Baker second soprano; Pearl Burck Selby, first alto; Elizabeth A. Fonda, second alto.

Archibald Sessions, organist, assisted by Abraham Miller, gave this program Wednesday night: Sonata, op. 65, No. 6, choral and variations (Mendelssohn); a, "Morning Mood"; b, "Ase's Death," from "Peer Gynt" suite (Grieg); offertory in D flat ("Salome"); tenor, "Sing Ye Praise," "The Sorrows of Death," from the "Hymn of Praise" (Mendelssohn); fugue in G major (Kreets); a, Wedding Song, b, serenade (Jensen); grand chœur in D (Guilmant).

Margaret Goetz remembered the Schubert anniversary, January 31, by arranging the following program given by Clara Henley Bussing, soprano; John Douglass Walker, tenor; Mrs. Fleming L'Engle, soprano; Roy Porter, bass; Eva Young Zobelein, contralto; Harrison Williams, pianist; Gertrude Ross Harris and Mrs. Hennion Robinson, accompanists: "Night Song," "Alinde," Cradle Song, "Miss Goetz," "The Young Nun," "Barcarole Sung Upon the Water," "Greetings," Mrs. L'Engle; "The Wanderer," "Her Portrait," Mr. Porter; "Gretchen am Spinnrad," "Love's Messenger," "Wild Rose," Mrs. Bussing; piano, "Hark, Hark, the Lark," Mr. Williams; "To Music," "Fisher Sport," "The Omnipotent," Mrs. Zobelein; "Wanderer's Night Song," "Serenade" Mr. Walker; "Litany" "Courage," "Whither?" Miss Goetz.

A public recital of the Verdi School of Singing, Pietro Buzzi, director, showed that serious work is being done there. Among the selections given were "Lascia ch'io Pranga," Handel; "Nina," Pergolese; aria from "La Bohème," due from "Madame Butterfly," "Elsa's Dream," Wagner, Lillian Smith, pupil of Leschetizky, and Ida White, violinist, gave solos.

The daily papers mention the possibility of organizing an opera company to give grand opera in the Temple Auditorium (used on Sundays by Robert J. Burdette's church). Among the names mentioned as interested in this are Mrs. Robert J. Burdette and Frank Hart, of the Southern California Music Company. Leandro Campanari is mentioned for conductor.

Alice Colman, of San Francisco, according to advance notices, was to introduce the ancient classical Greek dance to Los Angeles last Thursday evening.

BLANCHE ROGERS LOTT.

MUSICAL AWAKENING IN PLAINFIELD.

PLAINFIELD, N. J., February 12, 1909.

Few are the cities near New York that today rival Plainfield in the number and quality of musical events. The Hartridge School Auditorium, where the majority of the concerts are given, is always the scene of the fashionable set. Fannie Bloomfield Zeisler and Francis Rogers are among the artists who have appeared in Plainfield this season.

The Elks secured Townsend H. Fellows, the New York baritone, as the vocalist for the entertainment given at the new Plainfield Theater. Mr. Fellows has a big following in Plainfield.

Perhaps one of the largest recitals of the season was that given at the Crescent Avenue Presbyterian Church by Archer Gibson, the organ virtuoso. The church was recently remodeled and a new pipe organ installed. Mr. Gibson played a most interesting program, and was warmly acclaimed by resident musicians and music lovers.

The Glee Club of the Y. M. C. A., directed by William H. Holmes, will soon give a public concert.

J. W. LYMAN.

PROVIDENCE MUSICAL NEWS.

PROVIDENCE, R. I., February 13, 1909.

Music had full sway in Providence during the past week. When THE MUSICAL COURIER correspondent called on Col. Felix R. Wendelschaefer, the general manager of the Providence Opera House, he did not know what treat was in store for him. Manager Wendelschaefer, who is always courteous to the members of the press, is a capable man, and since he took charge of the opera house, he has had remarkable success with his theater, but this success is in a large measure due to him alone. The attraction which the opera house presented was Pixley and Luders' latest operetta, "Marcelle," with Louise Gunning in the title role, and in whom, naturally, the curiosity centered. The coming week the Providence Opera House will have another musical production, "The Pied Piper," with the music by Manuel Klein. It is said to be a continuation of the old German legend, "The Pied Piper of Hamelin." De Wolf Hopper will sing the title role.

Monday evening the Arion Club started on a new departure, giving a concert under the auspices of the chorus of the club, for its own benefit. The Arion Club recently changed its rehearsal hall. For the past few years the club has used the Y. M. C. A. Building, but that hall was recently altered, but not to the advantage for the Arion Club rehearsals. Dr. Jordan looked for a suitable place in which to hold the rehearsals, and the Mathewson Street Church Auditorium was selected. Dr. Jordan says: "If I were to build a hall especially for the Arion Club I could find a no more ideal place for it than this. The seats are built in tiers, and the room is semi-circular, which features are great advantages to the club." A long list of prominent local musicians had volunteered their services, and the facility with which the long program was dispatched could not have been otherwise than pleasing. Those who took part were as follows: The C-Klf String Band, Dr. W. Louis Chapman, director, cello; Albert Fenner, piano; Alfred Lustig, violin; Edwin Knowles, violin; Hugo Kinyon, violin; Olive Emory Russell, soprano; Walter E. Rogers, tenor; Albert E. Burrow, baritone; Daniel R. Linn, basso; Ella Beatrice Ball, violin; L. H. Meader, Jr., flute; Percy D. Meader, flute; Robert T. Lowrey, piano, Mrs. Thomas J. Flynn and Edith Spencer, readers; Arion Ladies' Quartet, Evelyn Jordan Johnson, first soprano; Varina Brown Streeter, second soprano; Emma E. Lemaire, first alto; Lucy D. C. Cushman, second alto; male chorus of voices from the Arion Club, and Helen Hugan, F. E. Streeter and Dr. Jules Jordan, accompanists. The efforts of the Arion Club and this concert showed that the club has now thoroughly entered upon an active new existence, and in this way the music in our homes will be improved, and just as this improvement progresses, so will the taste of the people of Providence be improved and elevated.

Music has a noble mission. A charity concert, which was heartily enjoyed, was given for the benefit of the Children's Ward of the Rhode Island Hospital. Certainly those local and out of town musicians who took part could not have devoted their services to a worthier object than this. Those who assisted were: Mrs. George Hollis Blake, of Concord, contralto; Mary V. Pratt, pianist; Albert T. Foster, violinist, both of Providence, and Ralph Smalley, of the Boston Symphony Orchestra, violoncellist. Emma Winslow Childs and Gene Ware acted as accompanists. The program was excellently executed, and the large audience awarded plaudits with unstinting hands.

Last evening the choral society of the South Baptist Church sang Rossini's "Stabat Mater." The soloists were Helen Gray Whitney, soprano; Addie J. Hicks, contralto; Louis Canterbury, tenor, and Robert C. Reed, bass. The chorus consisted of eighty voices, and Franklin Wood conducted. Emma Green was the organist. The contralto of the solo quartet, Addie J. Hicks, whom the writer has known for many years, is a favorite with Providence musical audiences; she has a charming, thoroughly cultivated contralto voice, and sings with great depth of feeling. The whole concert was an enjoyable one, and the audience appreciative.

Under the direction of Frank E. Streeter, the well known piano teacher and director of music of the Mathewson Street Church, a concert was given Tuesday evening by the church quartet, under the auspices of the Semper Paratus Club. The quartet is composed of Mrs. Frank E. Streeter, soprano; Harriet E. Johnson, contralto; Walter E. Rogers, tenor, and Charles H. Everett, bass. The quartet had the assistance of Eleanor R. Schofield, pianist, and Bowen R. Church, our great cornetist. The program was throughout entertaining, and the work of the quartet, which is considered one of the best in the city, was entirely satisfactory.

An "Hour with Schubert" was the title of a program presented by Mrs. Frank G. Hall, soprano, and Clara L. Hess, piano, on Tuesday forenoon. It was an hour de-

lightfully spent. Among other numbers, Mrs. Hall sang "Erlkönig," "Ave Maria" and "Wohin" with exquisite feeling and taste. Miss Hess' playing of "Moments Musicaux," Nos. 2, 3, 4, was done with unusual intelligence and force. Several society people attended this function.

HERMANN MUELLER.

BIG MUSICAL EVENTS FOR GRAND RAPIDS.

GRAND RAPIDS, Mich., February 6, 1909.

At the time of the next biennial convention of the National Federation of Musical Clubs, May, 1909, the prizes in the "Competition of American Composers" will be awarded. So much interest has been manifested in this contest that it is well to state fully the conditions under which the competition was inaugurated. The following announcement was made in Memphis, May, 1907, at the last biennial convention: "The National Federation of Musical Clubs announces that it will give three prizes for the three best compositions by American-born composers, one prize in each class as follows: Class 1, orchestral composition, \$1,000; class 2, vocal solo composition, \$500, and class 3, piano solo composition, \$500. The compositions may be in any form and of any length, and the vocal solo accompanied by piano or organ as desired. The conditions of the competition are as follows: First, the composer shall omit signature from the manuscript, labeling it with the name of the class in which it is entered, signing it only with a private mark, and shall send with the manuscript a sealed envelope containing both this mark and the composer's name. Second, the composition submitted must not have been published nor have received public performance. Third, all compositions must be in on or before October 1, 1908. Fourth, all manuscript, must be in ink and clearly written. Fifth, the competition is open only to composers born within the United States of America, or those of American parentage born in foreign countries. The compositions were submitted to nine judges, three for each class, as follows: Class 1, orchestral composition; among the judges are Charles Martin Loeffler, David Bispham, George Hamlin, Carl Busch, W. H. Sherwood, Heinrich Gebhard and Glenn Dillard Gunn. In response to this announcement, by the 1st of October 114 compositions were entered in the contest. In class 1, twenty-five; class 2, sixty-one, and class 3, twenty-eight. Each of the successful compositions will have a performance next May during the convention which meets in Grand Rapids, and the composer's name will not be announced until then. The decision of the judges will be hampered by no conditions imposed by the Federation. The merit of the composition is left wholly to their judgment. January 1, 1909, was the date set for the judges to send in the successful compositions, but only the piano composition has been received. However, the judges have expressed great satisfaction with most of the manuscripts sent in, nearly all of which they say possessed merit. The following is taken from the National Federation of Musical Clubs' circular: "Much interest in American music has been aroused by this work of the Federation; requests for lists of composers and their compositions have come to us from all over the world. Composers have written of the encouragement they feel to continue working toward the highest standard, when an organization like the National Federation of Musical Clubs shows such interest and extends a helping hand to those struggling for recognition. We, as a national body of clubs, can feel assured that the stand we have taken to support and encourage our own composers and artists is of tremendous import, and has added largely to the recent wave of interest being shown all over the world in American musicians. Deep interest is felt by the federated clubs in the musical uplift of our country and in every branch of work undertaken by the Federation."

In connection with the convention, the May festival will be held May 27 and 28, for which the Theodore Thomas Orchestra has been secured for three performances. The soloists will be Percivale Allen, Margaret Keyes, Daniel Beddoe and Herbert Witherspoon. Three performances will be given, two evening and one matinee, in Powers' Theater, and an admission alike for season and single tickets will be placed as low as possible. The association has no desire to make it a money making enterprise, but does want to come out even. If a hall were available with a larger seating capacity the admission would be still lower. Arrangements will be made to give the music lovers of the surrounding towns an opportunity to attend. Arrangements for the festival are being made by an association of which J. H. P. Hughart is chairman, Henry J. Bennett, secretary, and Charles B. Kelsey, treasurer. The association without special effort has already secured subscriptions to a guarantee fund to the amount of \$1,200, and will increase this to \$2,000. This guarantee fund is to distribute the deficit, should one arise, but it is believed the three entertainments will pay all expenses, and thereby make draft on the guarantee fund unnecessary. The festival will be the great event in the week of the biennial. Another feature will be the presentation of "The Crea-

tion" by the Grand Rapids Choral Society, with the Festival Quartet taking part. "St. Paul" may also be given with the soloists who appeared last year.

The chief events on the musical calendar during January were a piano recital by Mary Angell on the 19th; a song recital by Arthur Burton on the 25th, and a song recital by Elaine de Sellem on the 11th. Elaine de Sellem's program was the fifth recital in the series of six Monday Morning Musicales, given fortnightly at 11 o'clock, in the ballroom of the Pantlind Hotel. She was enthusiastically received by a large audience, which thoroughly enjoyed the musical tonal loveliness and excellent style of her singing. Miss Angell played at her recital the Chopin B flat minor sonata, a group of soli by the same composer, and compositions by Leschetizky, Moszkowski, Liszt and Schubert-Tausig. Her technic seems to recognize no bounds, and yet in no instance did she sacrifice the musical thought for a display of virtuosity. In fact, her whole program gave evidence of fine attention to detail that bespoke her sincerity of interpretation. The recital was closed with an unusually brilliant performance of the "Marche Militaire," which greatly impressed the audience with the absolute ease and surety with which the bravura passages were accomplished.

Arthur Burton closed the series of musicales mentioned above last Monday. Mr. Burton was in perfect vocal condition, and sang his program with all the artistic finish and beauty of interpretation he has taught his public to expect. Possessing a baritone voice of lovely quality, perfectly placed, and a splendid technical equipment, he is a singer admirably fitted by his fine appreciation and temperamental qualities for the giving of a recital program. Mr. Burton met with a very warm reception, for it was generally conceded that this was one of the best song recitals ever given here. Other artists who have appeared in this same series are Myrtle Elvyn, Sibyl Sammis, Albert Borroff and Allen Spencer, all of whom were most favorably received.

At the last meeting of the St. Cecilia Society, January 22, the program was in the nature of a memorial to Edward MacDowell.

The series of musicales in the ballroom of the Pantlind Hotel have been a great success in every way. Socially and artistically they have met with all the expectations of the founders and patronesses, who were as follows: Mrs. Charles B. Kelsey, Mrs. Homer C. Brigham, Mrs. Daniel McCool, Mrs. Irving W. Barnhart, Mrs. Charles H. Bender, Mrs. Heber A. Knott, Mrs. William H. Gay, Mrs. William H. Loomis, Mrs. Charles M. Wilson, Mrs. William H. Anderson, Mrs. T. Stewart White, Mrs. John Newton McCormick, Mrs. John W. Blodgett, Mrs. John A. Covode, Mrs. Wilder D. Stevens, Mrs. Daniel McCoy, Mrs. Roger W. Butterfield, Mrs. Julia Fletcher, Mrs. J. Boyd Pantlind and Mrs. John Duffy.

PHELPS COWEN.

MUSIC IN KENTUCKY.

LOUISVILLE, Ky., February 11, 1909.

On the afternoon of January 31 the Louisville Choral Club made its first public appearance, giving a song service at the Adath Israel Temple. This is a chorus composed of fifty of the best local singers, with Clement A. Stapleford as leader. The program embraced four choruses, including an old German choral, Goetz's setting of the One Hundred and Thirty-seventh Psalm, and numbers by Schubert and Handel. An organ solo by Mertel was beautifully played by Carl Shackleton, and the prelude and postlude were given by John Mason Strauss, organist of the Temple. Incidental solos were sung by Flora Marguerite Bertelle and Douglas Webb. The performance was enjoyed by a large audience and several numbers are to be repeated at the Lincoln celebration on the night of February 12.

The Symphony Orchestra gave a "people's concert" at the Masonic Theater Sunday afternoon, February 7. Schubert's "unfinished" symphony was the principal number. Other selections were a suite from "Sylvia" and a group of compositions by Ponchielli, Dvorak and Verdi. Elsa Becker made her initial appearance, playing Wieniawski's concerto in D minor. She made a most favorable impression and is welcomed as an acquisition to local musical circles. Tuesday night the second concert was given at the Woman's Club, with Julia Heinrich as soloist. Miss Heinrich has a noble contralto voice and sings with sincerity and force. She was accompanied most sympathetically by Mrs. J. E. Whitney.

Tuesday morning the Musical Art Society gave a charming program, consisting of Liza Lehmann's song cycle from "Alice in Wonderland" and Schumann's "Kinderscenen." The singers were Misses Bertelle and Shafer, and Messrs. Robinson and Schlicht, with Mrs. Newton Crawford at the piano. The "Kinderscenen" were played by Mrs. Whitney.

K. W. D.

MUSIC IN SALT LAKE CITY.

SALT LAKE CITY, Utah, February 10, 1909.

The Salt Lake Symphony Orchestra gave its second concert of this season at the Colonial Theater January 17, under the direction of John J. McClellan. The soloist was Frederick Smith, basso. The program follows:

Overture to Magic Flute.....Mozart
Rhapsodie, No. 1.....Hallen
Andante from Fifth Symphony.....Beethoven
In Diesen Heiligen Hallen.....Mozart
Frederick Smith.
Peer Gynt Suite, No. 1.....Grieg
Valse, Southern Rose.....Strauss
To a Wild Rose.....MacDowell
Coronation March.....Svendsen

F. Dewey Richards is gaining a reputation in New York City as a composer of songs, his latest one being "A Pipe and Stein," for male quartet.

The Salt Lake friends of Mrs. Henry M. Dinwoody were gratified to learn of the successful debut made by her in Chicago recently with the Thomas Orchestra.

The Salt Lake Choral Society, under the direction of John J. McClellan, made its first appearance in "Elijah" at the Salt Lake Theater, January 27, assisted by the Salt Lake Symphony Orchestra. It was a pleasing rendition throughout. The soloists were: First part—Anna Colborn Plummer, soprano; Edna Evans, soprano; Edna Dwyer, contralto; M. J. Brines, tenor; Horace S. Ensign, baritone. Second part—Emma Ramsey-Morris, soprano; Hazel Barnes, contralto; Fred C. Graham, tenor; Hugh W. Dougall, baritone; Albert Press, solo cellist. "Elijah" was repeated February 5.

Mary Olive Gray presented several of her pupils in a recital at her residence studio January 15.

Hugh W. Dougall presented some of his pupils in a recital at the Twelfth-Thirteenth Ward Assembly Hall February 7. Those taking part were: Edna Evans, Hazel Barnes, Maud Riter, Ivy Evans, Elma Young, Irene Kelly, Ida Morris, Margaret Summerhays, Spencer Cornwall, George Keddington, J. W. Summerhays, John Aird Raymond Brown and Frank Platt.

Preparations are going forward for the Salt Lake Annual Music Festival the coming spring, probably during the month of May. The Festival Chorus, under the direction of Squire Coop, of the State University, and the Salt Lake Choral Society, under the direction of John J. McClellan, are both working hard on the works to be given.

Charles O. Blakeslee presented Tenia Rasband in a song recital at his studio in the Templeton Building February 4. Nellie Keddington and William Holmes assisted.

Charles Kent presented the following pupils in a recital at the Seventeenth Ward Hall February 7: Lillian Branning, Edna Morris, Pearl Renshaw, Ora Gill, Dot McMillan, Myrtle Brown, Beatrice Thomas, Charles Crowton, Thomas Winters, T. T. Burton, Jack Kent, G. Savage and C. Weining.

Johanna Galski, assisted by Frank La Forge at the piano, appeared before a most fashionable audience at the Salt Lake Theater February 8. Madame Galski charmed her hearers with her most artistic and dramatic style.

F. C. G.

CONCERTS IN CHARLOTTE.

CHARLOTTE, N. C., February 12, 1909.

After years and years of slow development, Charlotte, N. C., the Queen City of the South, has at last awakened to a partial realization of the great good and general betterment toward a more enlightened citizenship which is derived from an acquaintance with music and musicians. An occasional visit of outside artists or bands has to all appearances appeased the appetite of the Charlotte music lover up to the present time; however, a "new order of things" is beginning to take place. The season in Charlotte opened with the "Fall Festival," in which a number of very good artists appeared, both local and foreign, assisted by a chorus of one hundred voices, variously gathered together from the different choirs in the city, under the direction of Harry Zehm, of Elizabeth College. May Oates, contralto, of this city, was decidedly the best equipped artist who appeared, and received warm applause during the entire festival. Campanari and associate artists appeared at the Academy of Music December 10, 1908, but, as usual, were greeted by an exceedingly poor house. December 20 Dr. Hopkinson, of Baltimore, and Joseph H. Craighill, pianist, this city, gave one of the most enjoyable recitals of the present season in the new auditorium of the Y. M. C. A.

On the night of January 28, "The Golden Legend," by Sullivan, was creditably given by the Elizabeth Choral Society (recently organized). Harry Zehm was director,

assisted by Miss Fore, organist; Miss Chappalaer, violinist; Miss Ross, pianist, all of whom added greatly to the evening's offering.

One of the most delightful musical events this city has experienced was the centenary concert given by the Presbyterian College Choral Society (newly organized) on the night of February 9 at College Auditorium, in commemoration of the hundredth anniversary of Mendelssohn. Harry F. Anderson, director, displayed unusual talent in the matter of handling his chorus, keeping it at all times under good control, the voices blending harmoniously. Among the numbers on the program were: Concerto, op. 25, Mendelssohn; "Hear Ye, Israel," from "Elijah"; "Rondo Capriccioso," op. 14; "Hymn of Praise," in which the solo parts were taken by Mrs. Julian Bird, May Penfield, Flora Cornelius and John Fox. Helen Foil, organist, and Joseph H. Craighill, pianist, assisted.

MUSICAL ACTIVITY IN YOUNGSTOWN.

YOUNGSTOWN, Ohio, February 17, 1909.

John Colville Dickson has selected a chorus of about fifty of the best mixed voices of Youngstown, and will present Cowen's "Rose Maiden" in the near future, under the auspices of the Monday Musical. Soloists will be engaged from out of town. Weekly rehearsals are being held in the Central Christian Church.

The American Glee Club, of Youngstown, now under the direction of John Prower Symon, is shortly to give two concerts, one at Poland and the other at Girard. Election of officers held Sunday by this organization resulted in the selection of Ralph R. Sharman, president; Joseph N. Higley, vice president; Dan J. Jones, secretary; Paul N. McElevey, treasurer; A. J. Murphy, librarian.

A concert is to be given at New Bedford, March 4, by the Orpheus Concert Club, of Youngstown. The artists in this organization are Cecil Shull, violinist; Bessie May Barrows, reader; Martha L. Dana, pianist; J. A. Pollock, baritone.

A recital was given Monday evening in the chapel of the First Presbyterian Church, Sharon, by violin pupils of T. A. Bellamy and piano pupils of David Roderick Jeremiah. Elsie Hess, contralto, and A. L. Herrmann, pianist, were assisting artists. A large audience was in attendance, and the recital was a very commendable affair.

The annual party of the Daughters of the King, Trinity Parish, New Castle, was given last Monday evening. Those who participated in the program were Lillian Butz, Alice Cubbison, Gula Frew, May Hoyt, Margaret Sankey, Isaac Miller and George Westlake.

The Swiss Singing Society, of Canton, will hold a concert in the Grand Opera House in April. The Swiss Male Chorus will give a concert and dance in Bast's Hall Washington's Birthday.

At a reception given Thursday evening at the First Christian Church, Youngstown, Mrs. Robert Cantwell, reader; Hannah Hagstrom, pianist; Lester Busch, baritone, and Mrs. Charles Klingsmith, soprano, were among those who presented the program.

LESTER BUSCH.

Brahm van den Berg in Richmond.

Brahm van den Berg, the pianist, on the tour with Madame Marchesi, scored another success at the concert in Richmond, Va. The following criticism is from the Richmond Times-Dispatch of February 13, 1909:

Part first of the program last night and part fourth were rendered by Brahm van den Berg, to whom Madame Marchesi owed much as a rarely sympathetic accompanist. As a pianist, he won a generous share of the applause, with which the evening was continually punctuated and was heard with great pleasure, especially in the Mendelssohn-Liszt arrangement of "A Midsummer Night's Dream."

Ohrstrom-Renard Pupils.

Two young singers, pupils of Madame Ohrstrom-Renard, met with instantaneous success at the reception of the Entertainment Club at the Waldorf-Astoria last Thursday evening. They were Anna Case, soprano, and Jesamine Burd, contralto. They were heard in a duet from Nicolai's "Merry Wives of Windsor." Both these young singers have excellently trained voices, show good schooling and are a great credit to their teacher. Miss Case was also successful in the aria of Micaela from "Carmen," which she sang artistically. Hans Kronold, the cellist, contributed solos and met with his accustomed success.

Dodging the Dynamics.

Musician (ironically)—I am afraid my music is disturbing the people who are talking over there.

Hostess—Dear me! I never thought of that. Don't play so loudly.—Pick-Me-Up.

MUSIC IN WINNIPEG.

WINNIPEG, February 9, 1909.

Mrs. Brewer, English violinist, assisted by Mrs. Counsell, contralto, and Miss Sutherland, reader, with Mrs. Landry at the piano, gave a complimentary concert January 30 at the First Congregational Church, under the patronage of Mayor and Mrs. Evans.

On the same evening the faculty of the Imperial Academy gave their first public concert at the Royal Alexandra Hotel. The local press reported in glowing terms upon the efforts of the four artists: M. Sokoloff, pianist; Louis Perzinger, violinist; Soeller, flutist, and Alexander Savine, dramatic tenor. Mr. Sokoloff is a pupil of De Pachmann, and demonstrated the ability of which European critics spoke so highly. Mr. Savine is from Belgrade, having been royal court singer.

Edith Johnston, a pupil of E. Nixon Kitchen, was greeted by a very fashionable audience at her recital in the Association Hall January 28. Mr. Kitchen has singular success with his pupils; they prove to be pianists of no mean ability both in technic and poetical insight of compositions.

Last evening, and again tonight, Glenn Hall, the American tenor, is booked for St. Augustine Church, where he has the assistance of local talent. Fred M. Gee is the accompanist of the evenings, and without question is becoming the best supporter of singers, being engaged for nearly all concerts, whether local or otherwise.

J. C. Landry and his studio club will give Gade's "Erlking's Daughter" February 16 at Y. M. C. A. Hall, Mrs. Landry accompanying.

R. Franz Otto has decided to repeat his lecture on "Il Trovatore" for the "Children's Hospital" benefit.

The Clef Club assisted in the Glenn Hall concert last evening, with selections by the male chorus, under George Bowles. The club will soon give its annual "Ladies' Night" at the Royal Alexandra.

E. Kitchen gave an informal musicale at his residence Saturday last, in honor of Messrs. Sokoloff, Savine and Perzinger, of the Imperial Academy. The leading musicians were present to meet these European gentlemen in a more cordial way than is possible at a public appearance.

Miss Whitten, lyric soprano, pupil of R. Franz Otto, will be heard in a recital early in April, when she will be assisted by the Y. W. Glee Club, which will make its first appearance, R. F. Otto directing.

WINNIPEGGER.

Nordica's Great Tour.

Madame Nordica returned to New York last week after a Western tour of 20,000 miles. The prima donna sang at sixty concerts, and everywhere receptions were given in her honor. The tournee extended as far North as Vancouver and as far South as Los Angeles and then New Mexico. This week Madame Nordica left New York for another tour to include New England and the Southern States. Madame Nordica speaks enthusiastically of the musical advancement of the Far West and the Middle West. Towns hardly yet on the maps of the school geographies show surprising musical culture and support the best attractions.

Madame Nordica is in her usual superb health, and this fact made her friends and legion of admirers in New York understand that the prolonged trip did not fatigue her as they feared. It should be stated again that Madame Nordica travels in luxurious state and hence is saved from exposure to weather and irritations incidental to ordinary travel.

Madame Nordica opened at Rochester, October 7, and since then has sung at sixty concerts, appearing in the following cities: Rochester, N. Y.; Hamilton, Ontario; Warren, Pa.; Erie, Pa.; Youngstown, Ohio; Parkersburg, W. Va.; Washington, D. C.; Charlottesville, Va.; Richmond, Va.; Greenville, S. C.; Columbia, S. C.; Chattanooga, Tenn.; Nashville, Tenn.; Knoxville, Tenn.; Memphis, Tenn.; Little Rock, Ark.; Paducah, Ky.; South Bend, Ind.; Milwaukee, Wis.; Minneapolis, Minn.; Valley City, N. Dak.; Denver, Col.; Salt Lake City, Utah; Butte, Mon.; Boise City, Idaho; Pullman, Wash.; Spokane, Wash.; Seattle, Wash.; Victoria, B. C.; Vancouver, B. C.; Tacoma, Wash.; Portland, Ore.; San Francisco (three performances); Oakland, Cal.; Los Angeles (two performances); San Diego, Cal.; San José, Cal.; Fresno, Cal.; Sacramento, Cal.; Las Vegas, N. M.; Albuquerque, N. M.; Roswell, N. M.; Amarillo, N. M.; Fort Smith, Ark.; Ottawa, Kan.; Lincoln, Neb.; Hastings, Neb.; Waterloo, Ia.; Grinnell, Ia.; Dubuque, Ia.; St. Paul, Minn.; Chicago, Ill.; Pittsburgh (two performances); Cleveland, Ohio; Buffalo, N. Y.

In March Nordica is to appear at Palm Beach, Tampa, Jacksonville and St. Augustine, Fla.

GOLDMARK'S NEW OPERA.

"Un Racconto d'Inverno" ("A Winter's Tale"), by Carl Goldmark.
Premiere at the Teatro Regio, Turin.

TURIN, January 25, 1909.

Introduction.—Comparison between Richard Strauss with his apocalyptic violations, Debussy with his mania for innovation, and Goldmark, whose intention in writing "Un Racconto d'Inverno" has evidently been to bring new blood into the art, to return to classical simplicity.

The Music.—Entirely different conception than his former works, "Regna di Saba" and "Sakuntala." There is a continuous flow of melodious ideas presented in an admirably clear and simple form. Simplicity evidently obtained at the cost of immense work, which can be felt even though covered with mask of facility.

The principal part of the orchestra is given to the string quartet, and great effects have been drawn from the chorus, evidently inspired by the great masters like Palestrina, Marcello, Lasso, etc. Especially the opening of the second act and still more the finish of the same act (which will quickly become popular) are the finest examples of the excellent way in which the chorus has been utilized.

The general impression is that Goldmark has come to show us that we Italians have forgotten that music to be permanent must be first of all melodious.

The first act is not quite as sympathetic as the two others, not flowing with the same limpidity and the action being sometimes languid, but it has undoubtedly very good points, especially the prelude and the berceuse.

The second act is simply a string of pearls combined in a marvelous harmony of melodies. There is not one which is not beautiful.

The third is the dramatic finish of the second, and the second act can be characterized as being devoted to the light and the joy of living; the third is that of the heart.

The Performance.—Tullio Serafin, conductor, under the vigilant eye of Goldmark, has accomplished wonders. Brilliant in every respect was the premiere. The principal parts

are played by two tenors and two prima donnas. Gasperini and Pintucci rendered beautifully the roles of Leonte and Florizel, and Madame Hoffmann, in the part of Ermione, and Madame Damer, in the role of Perdita, did full justice to those difficult parts. Benedetti was a magnificent Polissene and all the other nine actors distinguished themselves by their fine ensemble work. The costumes and stage management deserve special praise.

The Premiere.—The theater was not overcrowded; but there was a very refined audience, among them being Princess Laetitia.

The first act was received with applause, but a certain reserve; the second and third acts, however, created real enthusiasm, and composer, actors and conductor were called repeatedly to the footlights. In one word, it was a very brilliant success. X.

At Buzzi-Peccia's.

The studio of Signor Buzzi-Peccia, at 33 West Sixty-seventh street, is not only adapted, through its dimensions and its form, for musical performances and for the testing of vocal effects, but it is also a home where good music is taught and heard, and on Sunday last the Eugene Bernstein Trio and Mrs. Reba Glick, the soprano, who is one of the prominent pupils of the Signor, gave pleasure to an audience that crowded to the limit the large studio. Beethoven's trio, op. 1, No. 1, and the Mendelssohn trio, op. 49, fell to the share of the Trio, and Mrs. Reba Glick, who has a very fascinating soprano voice, high coloratura, sang with splendid style and execution and finish the Requava aria from "Lucia" and the Bolero from the "Sicilian Vespers," and as an encore a song by Buzzi-Peccia, called "Torna Amore." There is every indication that this lady,

Mrs. Glick, is on the road to a successful accomplishment of a career as an American soprano. Signor Toscanini has encouraged Mrs. Glick and predicts a brilliant future for her. Everybody was charmed with the music and with the singing, and the musicale proved to be one of the most enjoyable and delightful that has taken place in this city in some time.

Spalding West Again.

Albert Spalding, the violinist, will go West again this week to fill another engagement in St. Paul, Minn., with the St. Paul Orchestra.

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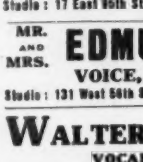
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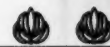
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